

IN THIS ISSUE: CHRISTMAS MUSIC—By Dr. Hugo Leichtentritt

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JEANNETTE VREELAND
AMERICAN SOPRANO

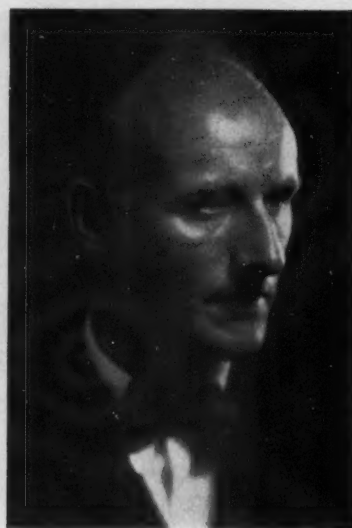
De Geldre photo



BARBARA BLATHERWICK, soprano, at Croton Lake, N. Y. Miss Blatherwick will give her second New York recital of the season at Town Hall, February 21. Claude Gouvier, recently arrived from Paris, is to be her accompanist.



RUGGIERO RICCI in front of Musikvereins Hall beside the poster announcing his Vienna debut. Paul Bechert, the Musical Courier's Vienna representative, is with him.



ALBERT VAN DOORN, formerly cellist of the Roth Quartet, is giving a series of solo recitals in Europe. Mr. van Doorn also is teaching, coaching a string quartet in Holland, and has revived his former ambition to be an orchestral conductor, taking some special studies toward that end. The cellist will be in America the latter part of this season. He will continue on the staff of the Austro-American Conservatory, Mondsee, Austria, for the summer sessions. (Photo by Fayer, Vienna.)



MARJORIE GARRIGUE, American pianist, made her Paris debut in the hall of the Ecole Normale, recently. (Photo by Mitchell, New York.)



GIOVANNI MARTINELLI returned from Europe in October, and since then has made a transcontinental tour and inaugurated his season with the Metropolitan Opera Company by appearances in several productions.



ROSE BAMPTON, twenty-three-year-old contralto, made her debut with the Metropolitan Opera Company in La Gioconda, November 28.



GLADYS SWARTHOUT sang prominent roles during the opening week of the Metropolitan Opera Company.



CHORUS AND CAST OF AIDA AS PRESENTED IN BOSTON

at the Metropolitan Theatre, the week of November 18, by Fabien Sevitzky. The chorus, which consists of the singers who participated in the vocal competition which Mr. Sevitzky conducted recently, continues rehearsals with its director for presentation of the group in various vocal ensembles and solos. January 22, Mr. Sevitzky will present these singers in Verdi's Stabat Mater and Mozart's Requiem at Jordan Hall, the same program to bring performances by the Young People's Orchestra which the conductor organized as a result of a contest last summer.

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By HERBERT F. PEYSER

BERLIN.—The observances of the semi-centennial of Wagner's death, which will occupy Germany for months to come, began at the Württembergisches Landestheater in Stuttgart on November 19 with a performance of Wagner's first opera, *Die Feen*. Seemingly it takes courage to produce this work; most of the other German opera houses are fighting shy of it. Even Dresden, which proposes to do things on a grand scale, will content itself with some fragments of it, while Berlin, which is planning an elaborate series beginning at the end of December, will inaugurate its observances with *Das Liebesverbot*, Wagner's second work.

As a matter of fact, *Die Feen* proved itself at Stuttgart to be one of the most interesting imaginable of Wagnerian experiences. This opera, which the scarcely twenty-year-old Wagner wrote when he was a modest *Correpetiteur* in Würzburg, is a great deal more than a museum piece or a lifeless curiosity. For all its faults and weaknesses, it is almost the whole Wagnerian art work in embryo. Listening to it you have the strange impression of gazing at the future Wagnerian landscape through the wrong end of the opera glass. There it is, in one way or another, from *The Flying Dutchman*, *Tannhäuser* and *Lohengrin* to *Rheingold*, *Walküre*, and even *Parsifal*.

Die Feen was never produced in the composer's lifetime (it did get the rather respectable number of seventy hearings in Munich between 1888 and 1899; and in 1910 Felix Mottl made an effort to acclimate it in the repertoire of the Munich Festivals) but it is almost certain that, if the projected Leipzig performance of 1834 had not fallen through, the story of Wagner's career might have been an entirely different one. There is nothing in the work that need have frightened a generation accustomed to *The Magic Flute* and to the romantic operas of Weber and Marschner. But although Wagner frankly declared that he wrote the music in the vein of the two last named, the score contains plenty of things that show the lion's claw and proclaim the future giant in a manner that even his most obtuse contemporaries could not have mistaken. It is a question whether in later days the composer rightly estimated its interest and importance. For us one thing is certain. Wagner's develop-

ment as a musical dramatist begins in *Die Feen* rather than in *Rienzi*, *The Flying Dutchman*, and *Tannhäuser*.

MORE COMPLICATED THAN MAGIC FLUTE

The weakest part of the business is the libretto, which the young musician made out of Carlo Gozzi's fable *La Donna Serpente*. Wagner had no illusions about its poetic value. He admitted that he wanted only to provide himself with a serviceable opera book which he felt he could not obtain from a hack librettist. Magic operas, with Mozart's *Magic Flute* and Weber's *Oberon* as prototypes, were at that time in high fashion. So the story of the fairy queen Ada who, like Gilbert and Sullivan's *Iolanthe*, marries a mortal and has all kinds of trouble

as a result, promised to fill the bill quite as satisfactorily as the conventional run of Undines and Melusines. But Wagner was not yet a dramatist. He left nothing out. The book is a childish and imbecilic mess of romantic happenings, compared with which the convolutions of *The Magic Flute* are as simple as a bedtime story. The characters are rag dolls and the disorder of their doings has not been whipped into anything like good theatre. There is no end of spectacle and scenic transformation, but the confusion of it all and the obvious want of a controlling dramatic intelligence, leave the result flat and colorless.

The music is an entirely different story. True, there are many bald pages and dead spots, especially in the passages of conventional recitative which abound. A duet by a pair of comic characters might have come out of Lortzing. There is no intimation as yet of the symphonic style of Wagner's maturer days, and only the most rudimentary use of the leading motive (though even at this stage he seems to have had that subtle feeling for keys that he developed so immeasurably in his later works; the key of *Die Feen* is of *Tristan* in E major). There is no suggestion of the piercing vision and the penetrating psychology that were to come in after years. But there is the flair for characterization that bespeaks the born

(Continued on page 12)

Rossini's "Signor Bruschino" Premiered at Metropolitan

Light Music and Farcical Libretto Have Friendly Reception—
Early Work Given in Double Bill with Strauss' Elektra

By LEONARD LIEBLING

Last Friday evening, December 7, Giulio Gatti-Casazza offered Metropolitan Opera patrons a double bill, consisting of Rossini's one-act *Il Signor Bruschino*, 119 years old, and Richard Strauss' *Elektra*, which has just passed its majority, at the age of twenty-three.

The Rossini work was cast as follows: Sofia, Editha Fleischer; Marianna, Elda Vittori; Florville, Armand Tokaty; Bruschino, Sr., Giuseppe de Luca; Bruschino, Jr., Marek Windheim; Gaudenzio, Ezio Pinza; Police Commissary, Louis D'Angelo; Filiberto, Alfredo Gandolfi. The little opera was rehearsed and conducted by Tullio Serafin; the stage direction is by Armando Agnini; the scenery by Joseph Urban and Joseph Novak; the costumes were made by Filomena Pangoni.

Il Signor Bruschino has a libretto written by Giuseppe Foppa, and some ancient accounts have it that the book, being looked upon as weak, was given to Rossini by an impresario who wished to see him fail be-

cause of his importunities for a public hearing. Thereupon, it is further related, Rossini revenged himself by parodying parts of the work, and in the overture had his violinists rap with their bows several times upon the music stands. The correctness of the anecdote has not been verified, but it is true that the recorded rapping takes place in the orchestra even as it did when Toscanini performed the overture at a Philharmonic Orchestra concert a season or so ago.

As a matter of fact, *Il Signor Bruschino* failed at its Venetian premiere in 1813 and was withdrawn after a single performance. Several revivals (including one at Paris, in 1857 with Offenbach's re-arrangement) also met with no success. Rossini himself later treated his early opus with unconcealed indifference.

It turns out now that the libretto of *Il Signor Bruschino* is not inferior in quality or fun to most of the other material used by the composers of that period when their muse sought a lighter vein. Foppa's creation was intended by him to be a "farsa giocosa," and a happy farce it is.

The naive plot concerns a blustering old gentleman, Gaudenzio, who wishes to marry his ward, Sofia, to the son of his friend Bruschino. The young woman, however, loves Florville, son of an enemy of Gaudenzio. Sofia's selection wins, after he has impersonated the junior Bruschino, and tricked both the lad's father and the furious but forgiving Gaudenzio.

Rossini's music for this miniature play, suits the character of the plot, by being volatile, delicately scored, merry, and tuneful. It is a score that reveals the latent genius of Rossini only in a few episodes, but nevertheless there is enough of tonal appeal and playfulness to give innocent pleasure to modern listeners.

Editha Fleischer did fluent and generally creditable singing as Sofia, and gave her acting the right touch of extravagance. Armand Tokaty, too, was in the appropriate comedy vein, but also did the romantic aptly and gracefully when required. He sang his *leggiere* measures with art and warmth. Ezio Pinza and Alfredo Gandolfi made their roles sharp characterizations by playing them "straight." Both sang with resonance and authority. Marek Windheim and Giuseppe De Luca were called upon to do operatic clowning, a department in which the former showed the greater sense of humor and skill. Elda Vittori's few moments on the stage were informed with vocal refinement and spirited action. Tullio Serafin conducted with a sure and devoted hand. The audience received the pleasing opera buffa with polite cordiality.

An account of the *Elektra* performance will be found in the Variations page of this issue of the Musical Courier.

Hertz Conducts San Francisco Orchestra

First Appearance as Its Leader in
Three Years

SAN FRANCISCO, CAL.—A symphony concert for those who appreciate exquisite music comprehensively interpreted, was that one conducted by Alfred Hertz at the War Memorial Opera House. It was Hertz' first appearance at the helm of the San Francisco Symphony Orchestra in its winter series in over three years and the dean of San Francisco conductors was accorded a rousing welcome. The program included Brahms' symphony No. 3, Wagner's prelude and *Love Death* from *Tristan* and *Isolde*, Weber's overture to *Der Freischütz*, and Stravinsky's suite from *The Fire Bird*. Hertz' Brahms was an aristocrat, and at the end the symphony stood revealed as a work of utmost dignity and nobility. Then came the *Tristan*. This full-blooded, inspiring music was given with genuine emotion and dramatic quality. In the Stravinsky, the virtuosity of the orchestra had full play and the performance was one of amazing brilliance.

BEEHOTHEN'S NINTH PRODUCED

Sponsored by the art commission of the City and County of San Francisco, Beethoven's ninth symphony was performed magnificently by the San Francisco Symphony Orchestra under the direction of Alfred Hertz. Admirable indeed was the singing in the final movement by the Municipal Chorus trained by Dr. Hans Leschke. The soloists—Lorna Lachmund, soprano, Eva Gruninger, contralto, Albert Rappaport, tenor and Austin Mosher, baritone—contributed vocal art that increased the general excellence.

MUSIC NOTES

Eugenia Bem, violinist, Ada Clement, pianist and Stanislaus Bem, cellist, the earnest artists who constitute the Bem-Clement-Bem Trio, delighted the large audience that heard the first of its series of four concerts in the auditorium of the new Veterans' Building. They produced a body of tone unusually rich and colorful and injected human warmth and exuberance into their playing.

In ancient and contemporary piano works, Elwin Calberg, young California pianist, again impressed his critical hearers as being a musician of taste and intellect. A scholarly authority combined with a tone of ingratiating smoothness and color, revealed the musical content of his classic items. C. H. A.

Coolidge Prize Awarded

A string sextet by Bohuslav Martinu, a native of Czechoslovakia, has been awarded the Elizabeth Sprague Coolidge Prize of \$1,000 offered in 1932 by the Library of Congress, Washington, D. C., under the provisions of the Elizabeth Sprague Coolidge Foundation. The work will have its first public performance at the Library of Congress on April 25. The eligible compositions submitted, 145 in all, represented the United States, Canada, South America, and almost every country of Europe, as well as Australia, North and South Africa and the Philippines. The winner was selected by John Alden Carpenter, Olin Downes, Serge Koussevitzky, Louis Persinger, and Carl Engel *ex officio*.

Vienna's American Professor

VIENNA.—Florizel von Reuter, German-American violinist, has been appointed professor of the Vienna State Academy of Music and head of that institution's violin class—a position which had been vacant since Sevcik retired from the post. Von Reuter is the first American to whom falls the distinction of being given a permanent leading position with the Austrian State Academy. Leopold Godowsky headed its piano department when the institution was a Royal one, before the war. P. B.

Albert Caressa Honored

PARIS.—Albert Caressa, Parisian violin-maker, was awarded the Badge of Commander in the Order of the Legion d'Honneur at a banquet recently at which were present the Ministers Albert Sarraut and Gratien Candace, as well as many other prominent persons. S.

MacDowell Colony Jubilee Celebrated with Concert

Twenty-Fifth Anniversary of Art Center and Seventieth
Birthday of Composer Observed Impressively—
Noted Artists Lend Services as Tribute

By MARGARET HARRIS

Edward MacDowell's genius and vision, and, with a slight disregard for dates, his seventieth birthday (he was born in 1861) were honored at Carnegie Hall on the evening of December 7, when a festival concert for the benefit of the Edward MacDowell Association in commemoration of the twenty-fifth anniversary of the founding of the MacDowell Colony in Peterborough, N. H., was given. The program held choice glimpses of MacDowell's talent and evidence of the practicality of his dream for an American artists' colony.

The *raison d'être* of the MacDowell Colony was set before the audience by John Erskine and Mrs. MacDowell whose persistence (which she calls by the old fashioned name of stubbornness) has given form to MacDowell's dream and so honored him with a vital, living monument. At her appearance on the stage, escorted by Ernest Schelling, president of the association, the audience rose, in just tribute to her and her ideals.

Mr. Erskine's way with words sent the audience's thoughts off to the treed hills, ribbon-like roads and secluded cottages of the colony in New Hampshire. The stereop-

tion views of scattered Peterborough scenes were proof that his description was warranted; more than warranted it seemed from the letters of Julia Peterkin, Du Bose Heyward, William Rose Benet, Edward Arlington Robinson, Douglas Moore and Thornton Wilder which Mr. Erskine read.

Mrs. MacDowell told of the humble beginnings of the colony, and placed the credit of its success upon the men and women who joined her in her difficult project, and upon the pure idealism of her plan—the practical carrying out of MacDowell's vision. Her infectious good nature and quiet humor pleased the audience when she told them of a very shrewd New York business man, who, knowing of her financial problems at MacDowell's death, promised to give her a thousand dollars a year if she would "give up her d-d idea." It was here that she began with her persistence, which led past the thousand dollars and enabled her to bring the Peterborough Colony to its present realization.

Ernest Schelling, devoted friend and champion of MacDowell, was the principal conductor of the evening. Chalmers Clifton, (Continued on page 12)

STARTING ages ago, the art of music has always been in close relation to the Christian festivals, and especially to the Christmas holidays. An enormous literature of Christmas pieces is the accumulated result of many centuries.

It cannot of course be the aim of a short essay to enumerate all, or even most of the important pieces of this vast literature. But it may be attempted to classify the music of the masters connected with Christmas, to show how the idea of adorning this festival with music assumed various shapes in different ages, and finally to single out some of the most magnificent, sublime and inspired creations.

The earliest and oldest existing Christmas music is found in the Gregorian Chant, the venerable mediaeval collection of ecclesiastical hymns, anthems, melodies, covering the entire year, all Sundays and holidays with specified, prescribed melodies, according to the liturgy of the Catholic church, sanctioned by Pope Gregory the Great and his successors. The Latin words as well as the melodies have been used for more than a thousand years uninterruptedly as the fixed basis, the *cantus firmus* of the Catholic divine service, and innumerable motets, anthems, hymns, masses, psalm-settings have been written on the ancient Gregorian chants by all masters of Catholic church-music. The Christmas melodies of the Gregorian chant, in their original one-part, or unison version may be found in various vast collections of Gregorian music; for instance, the handy "Paroissien Romain: La Messe et l'office" (Rome and Tournay, 1903), edited by the famous Benedictine monks, formerly of Solesmes, France.

A few only of these glorious, sublime Christmas melodies may be named here: Jesu redemptor omnium—Venite, exultemus Domino—Quem vidistis, pastores?—O magnum mysterium—Beata Dei genitrix—Verebum caro factum est—Angelus ad pastores ait—A solis ortus cardine—Lux fulgebit hodie—Benedictus qui venit—Puer natus est nobis—Hodie Christus natus est—Magnificat anima mea, etc. These melodies, originally written in the mediaeval pneumatic notation, were later (towards 1200) transcribed into the so-called choral notation, the immediate predecessor of the mensural notation. The choral notation, using a system of four lines only, with square notes instead of the modern round notes, without bar lines has survived to the present day in the official choir-books of the Catholic church. In modern times there has been a movement aiming at the reconstruction of one-part unaccompanied Gregorian chant in its pure, original form. Owing to the patronage and special interest of several recent popes of the 20th century, and to the scientific exploration of the subject by the erudite Benedictine monks and a number of learned specialists in various countries, a real renaissance of Gregorian chant has taken place.

FROM THE GREGORIAN PERIOD

In the practice of church-music, however, the Gregorian chant during the last thousand years has been most frequently employed as a *cantus firmus*, as thematic material for polyphonic music, motets, masses, hymns, psalms, etc. In the vast mass of this music, for the greater part still inaccessible in modern editions, we meet with many pieces written expressly for the Christmas celebration. All the masters of the various Dutch, German, English, French, Italian, Spanish schools have largely contributed to this magnificent vocal Christmas literature. Out of thousands of pieces a few only of the most famous and most easily accessible in modern reprints may be named here. We meet in these Latin motets again and again the same texts pointed out above in Gregorian chant. Of Palestrina's about 400 motets the following Christmas pieces are of immortal beauty: O magnum mysterium, for six parts, with its wonderful, jubilant and intricately intertwined Alleluja; Hodie Christus natus est, for double-chorus of eight parts, four high voices opposed to four low voices, with its thrilling, jubilant cries in dialogue: Noe, noe; Dies sanctificatus, for four parts, since ages a greatly admired masterpiece; O admirabile commercium, for five parts, typical for Palestrina's shorter, simpler motets, with its precious purity of melodic contours, its perspicuous polyphonic treatment, its wonderful sound. Palestrina's friend Giovanni Maria Nanino is the composer of one of the finest existing Christmas motets: Hodie Christus natus est, for four high voices, popular and full of admirable art at the same time.

Orlando di Lasso, the greatest master of all in motet, has left us at least a half a dozen Christmas motets of very first rank: Resonet in laudibus, for five parts, pastoral in character, utilizing the popular old German Christmas song: Joseph, lieber Joseph mein; Exsultet coelum, for five parts, a great masterpiece of variation, with an eleven times recurring *ostinato cantus firmus* in the middle part; Genuit puerpera, for six parts, a pastoral piece of delightful sound, a duet for two sopranos, accompanied by a precious filigree of the other parts, with highly ingenious and original application of the echo effect; Multifarium multique modis, a pas-

toral piece for six parts, with ravishing melodies, reminding of shepherd's pipes, and vivid rhythms; Jubilemus singuli, full of fresh and plastic melody and rhythm; Cum natus esset Jesus, a famous Christmas piece, abounding in picturesque and clever traits.

VENETIAN INFLUENCES

Andrea and Giovanni Gabrieli, the leading masters of the Venetian School towards 1600, have glorified Christmas in magnificent pieces. Andrea Gabrieli's seven-part motet: Angelus ad pastores ait was so admired in its time, that the greatest German composer of the following generation, Heinrich Schütz took over this masterpiece into his Geistliche Chormusik, in a paraphrase with instruments. Giovanni Gabrieli, the masterful specialist of writing for double and triple chorus, presents glorious specimens of his art in at least two Christmas motets. O magnum mysterium for eight parts utilizes the difference of color between a chorus of high and one of low voices in a grandiose manner, with the effect of great solemnity. Angelus ad pastores ait is written for twelve parts, two six-part choirs, and has an extremely brilliant effect at the close, where all twelve parts sing together, unfolding a surprising power, fullness, wealth of tone coloring.

Jacobus Gallus, one of the most gifted propagators of the Venetian style, has in his magnificent collection of motets, entitled "opus musicum" some splendid specimens of Christmas music, in six-part writing for two three-part choirs: Hodie Christus natus est and Christum natum Dominum.

GERMAN CHRISTMAS TONALIZED

A new epoch of church-music dates from Luther's Reformation in Germany, in the Anglican church, in Switzerland and France (Zwingli and Calvin). Especially the music of the German Protestant church has become of prime importance. Luther's idea had not to give up the Latin language, not understood by the mass of the people in church, and to introduce into Protestant church music not only the German language, but also many popular German melodies, known to everybody. The Latin Gregorian chant was replaced by the German chorale, which became the corner-stone, the basis of Protestant church-music, from 1524, the date of Johann Walther's Geistliche Gesangbüchlein, down to Bach and Brahms.

Music for Christmas had an important part in all Protestant music. Thus we find in the important collection, Neue deutsche geistliche Gesänge, edited by G. Rhau in Wittenberg 1544 (modern reprint 1908 in Denkmäler deutscher Tonkunst, Leipzig, Breitkopf und Haertel) at the very commencement ten Christmas pieces, written to German words in four and five parts, fine specimens of early German art, making masterly use of the new Protestant choral melodies as *cantus firmus*, composed by Georg Rhau, Balthasar Resinarius, Georg Förster.

A number of the most beautiful and popular German Christmas chorals in four-part versions of old and modern masters may be found easily accessible in the Volksliederbuch published years ago in the Peters' Edition, Leipzig, by order of Emperor William II., and which remains to this day one of the Emperor's most valuable achievements. There we find the beautiful old Christmas songs: Vom Himmel hoch, da komm ich her; Freut euch, ihr lieben Christen; Es ist ein Reis entsprungen; In dulci jubilo; Joseph, lieber Joseph mein; Oh Freude über Freud; In natali Domini, and many others, in masterly old choral settings by Johann Eccard, Leonhart Schürter, Michael Praetorius, Johann Stobaeus, J. S. Bach, and by a number of modern composers.

CAROLS AND NOËLS

Akin to the German choral songs are the carols, in vogue in various countries since about 1400. A recent English publication: The Oxford Book of Carols (Oxford University Press) contains among its 207 melodies no less than about 80 carols relating to Christmas, melodies from all parts of England in the main, but also from France, the Netherlands, Germany; the four-part setting for chorus has been done partly by old masters, partly by contemporaneous English composers, like Vaughan Williams, Percy Dearmer, Martin Shaw, Gustav Holst and others.

CHRISTMAS MUSIC

Tonal Tributes to the Yuletide Spirit

By DR. HUGO LEICHTENTRITT

Also the French literature of folklore is rich in Christmas songs, the so-called "Noëls," of which one may find many fine specimens in Weckerlin's valuable collection; Chansons populaires du pays de France (Paris 1903). These charming French Noëls have a character of their own, differing considerably from the German Christmas songs, the English carols, the Dutch and Flemish folk-songs.

FROM THE SEVENTEENTH CENTURY

Going back from folk-songs to high art again, let us cast a rapid glance at German Christmas music of the 17th century. Heinrich Schütz, the greatest German artist before Bach, leads here again with his fine Christmas oratorio, entitled Historia von der freuden- und gnadenreichen Geburt Jesu Christi. Of this composition, only a fragment, containing the part of the Evangelist had been known formerly, and the complete edition of Schütz' works, edited by Philipp Spitta, contains only this fragment. The remaining, apparently lost parts were, however, discovered later in the University Library of Upsala (Sweden) by Prof. Arnold Schering, who published (for the first time) the entire work in a little supplementary volume of the complete edition. This "oratorio," containing very fine music, of declamatory type, with choral and instrumental intermezzi, is not an oratorio of the Handelian style with dramatic action, but rather resembles the older type of Passion music. Some other splendid Christmas pieces are to be found in Vol. 8 of Schütz' complete works: a six-part motet: Ein Kind ist uns geboren (A child is born unto us), a seven-part motet: Der Engel sprach zu den Hirten (The angel spoke to the shepherds), and in Vol. 14: Hodie Christus natus est, for six parts, and a trio with organ accompaniment, for two sopranos and alto: Heute ist Christus der Herr geboren.

The Monuments of German Music (Denkmäler deutscher Tonkunst), published by the German Government in so far nearly sixty volumes, contains much valuable Christmas music especially of the 17th and 18th centuries in the volumes dedicated to the music of Scheidt, Hassler, Tunder, Ahle, Hammer-schmidt, Hieronymus, Praetorius, Weckmann, Bernard, Stobaeus.

Johannes Eccard, Orlando di Lasso's most remarkable pupil and Kapellmeister at Berlin until 1611, has written magnificent Christmas motets in his Preussische Festlieder auf das ganze Jahr (Prussian festival songs for the whole year). A valuable collection of Christmas songs by Cornelius Freund (died 1591) has been published by Georg Göhler. Also Johann Wolfgang Franck's Geistliche Lieder (published in 1681 and later) belong to the most valuable German music of their epoch. They are written for solo-voice with organ accompaniment, and many of them have been reprinted in recent years.

INSTRUMENTAL GLORIES ADDED

Also in instrumental music the Christmas festival has been a source of inspiration to whole generations of composers. Especially the chorale-pretudes for organ by German Protestant composers abound in fine pieces. One may find many a beautiful composition on the traditional German Christmas chorals, for instance in the magnificent collection of organ chorale pretudes by old masters, published in Peters' Edition, Leipzig, by Karl Straube, an authority of high rank in this special line. I cite from this collection J. H. Buttstaedt: Vom Himmel kam der Engel Schar; Dietrich Buxtehude: Wie schön leuchtet der Morgenstern; A. Kniller: Nun komm der Heiden Heiland; J. Pachelbel: Vom Himmel hoch, da komm ich her. J. S. Bach's chorale-pretudes for organ, the summit of this species of composition, contain also a number of pieces of exalted worth, referring to Christmas, as a set of magnificent variations on: Vom Himmel hoch, one of his last and most complicated works, akin in a certain way to the Kunst der Fuge; in the collection of chorale-pretudes, entitled Orgelbüchlein Bach has treated no less than fourteen Christmas melodies. Albert Schweitzer's most remarkable and recommendable book on J. S. Bach devotes an entire chapter to the discussion of the "musical language of the organ chorals."

Also in orchestral music towards 1700 we find interesting references to Christmas.

Thus the playing of the shepherds before the cradle of the infant Jesus Christ became a traditional subject for composition, and we possess an entire literature of these "pastoral symphonies." Handel has written the most celebrated pastoral piece of this kind in his Messiah, in which moreover a whole, extended section treats the theme of the birth of Christ in solo-arias and music for chorus. Other specimens of Christmas pastorals are found in Torelli's Concerti grossi con una Pastorale per il santissimo natale (Bologna 1709); in Manfredini's Concerti grossi (Bologna 1718), a beautiful pastoral, reminding very much of Bach's famous piece in his Christmas Oratorio; also a Corelli pastoral has recently been published with the other pieces just mentioned, by Prof. Arnold Schering.

BACH AND HIS MASTERPIECES

By far the greatest of all Christmas music composers is J. S. Bach. As regards quantity of works as well as quality Bach is unrivalled in his output for the Christmas holidays. His magnificent chorale-pretudes have already been mentioned. Still more important are the Christmas cantatas. No less than fifteen extended Christmas cantatas are still left to us, and probably a considerable number have been lost. Six of these cantatas were combined by Bach in the Christmas Oratorio, by general consent of musicians considered the crown of all music ever written for Christmas. Bach has utilized for his co-called "oratorio" a number of secular cantatas written for special occasions, which he did not desire to be forgotten. Thus he took over into the Christmas Oratorio no less than seventeen of the finest pieces from the Drama per musica, written in honor of the Queen of Saxony, from Wahl des Herkules, and from other unknown cantatas. The texts were changed to fit the Christmas music. This "parodying," writing new text to old music, was a common practice with Bach and all composers of his epoch. To these parodied pieces Bach added a number of new compositions. The Christmas Oratorio, containing sixty-four numbers, is hardly ever heard completely, on account of its great length. However, it may be given without any omission, in case of performance on two nights, the first part immediately before Christmas, and the second part before New Year's.

A few of its most beautiful pieces may be briefly enumerated here. In the first cantata, the chorale No. 7: Er ist auf Erden kommen arm is remarkable as a fine specimen of that poetic treatment of the chorale melodies characteristic for the Christmas oratorio. The melody sung by a soprano solo is accompanied by a charming pastoral music, a trio of oboes and bassoons, representing the shepherds' pipes; fragments of recitative interrupt the melodic flow several times. No. 9, the closing piece of the first part is a four-part chorale: Ach, mein herzliches Jesulein, with triumphant little orchestral interludes, trumpets and kettledrums. The second part is introduced by one of Bach's most celebrated pieces, the wonderful pastoral sinfonia for orchestra. Schweizer interprets this sinfonia as a real concerto of the angels (strings and flutes) and the shepherds (four oboes). Recitative No. 18: So geht denn hin, ihr Hirten paints in its picturesque accompaniment (four oboes and bassoon) the rocking cradle. It is followed by one of the most beautiful idyllic pieces ever written, the contralto aria: Schläfe, mein Liebster, an enrapturing cradle song full of melodic and instrumental charm, with its quaint accompaniment of violin, oboe d'amore, oboe da caccia, flute, strings. No. 21, the chorus: Ehre sei Gott is of astounding jubilant power, with highly impressive short piano intermezzi. In the third part, the chorus No. 26: Lasset uns nun gehen gen Bethlehem expresses the joyful zeal of the crowd most happily in its terse vocal polyphony and the picturesque, vivid accompaniment. In the fourth part the dramatic duet No. 38: Immanuel, oh süßes Wort combines with striking effect a bass recitative with a soprano arioso, similarly as in No. 40: Jesu, meine Freud. The chorale No. 42: Jesus, richte mein Beginnen has a wonderfully rich symphonic accompaniment, with fine parts for the obligato horns. In the fifth part the magnificent chorus No. 45: Wo ist der neugeborene König may be singled out, and in the sixth part the glorious closing chorale No. 64: Nun seid ihr wohl gerochen has a triumphant sound by the rich and elaborate orchestral accompaniment. Whoever is desirous of more detailed study of about a dozen of other Bach cantatas relating to Christmas may be referred to Charles Sanford Terry's monumental book on J. S. Bach's Cantata Texts (London, Constable & Comp., 1926), where not only an excellent English translation of all the texts, but also a very considerable amount of various information and copious references are given.

The celebrated Magnificat in D must also be counted among the works destined for the Christmas celebration. Its first movement, for chorus and orchestra, is a real concerto of vast proportions and truly magnificent effect, with a brilliant trio of trumpets and kettledrums. After this jubilant

IN NEXT WEEK'S ISSUE THE FUTURE OF ITALIAN MUSIC AND ITS PURPOSE

By Alfredo Casella

and majestic piece the soprano aria *Et exultavit* calms down the joyful excitement a little and leads over very appropriately to the wonderful soprano-solo: *Quia respexit humilitatem*, with its fine melody and the expressive and flexible contours of the obbligato oboe d'amore: a veritable musical painting of the Virgin Mary, full of charming purity and loveliness. This idyllic piece is the introduction of a powerful chorus, treating musically, like a vision of an endless chain of people, only the two words "omnes generationes." The bass-solo *Quia fecit mihi magna* is composed in the form of a passacaglia, with a bass-theme eight times repeated in various keys. A most beautiful duet follows next: *Et misericordia*, a pastoral, amiable, popular melody in rocking 12-8 rhythm, delicate and light in color by the accompaniment of two flutes and muted strings. The solemn and sublime chorus: *Fecit potentiam* illustrates musically God's power. The tenor aria: *Deposuit potentes* is characterized by traits of strength and severity. By contrast the lovely E major contralto aria: *Envientes implevit bonis* charms the ear by the delightful concertizing of two flutes with the solo-voice. The last three pieces are allotted to the chorus again, gradually increasing in fullness and power of sound, until the Gloria Patri resumes the jubilant and exuberant tone of the first *Magnificat* chorus.

OTHER CLASSICS NOT PROLIFIC

The great Viennese composers, Haydn, Mozart, Beethoven, Schubert have hardly contributed at all to Christmas music, and in fact nearly all the great composers of the 19th century had little inclination towards religious music. One might mention Mendelssohn's fine German *Magnificat* for chorus: *Mein Herz erhebet*; Brahms' beautiful *Geistliches Wiegenlied*, op. 91, No. 2, with viola, written to the same poem *Nun wandre, Maria*, which has also inspired Hugo Wolf to one of the finest songs in his *Spanisches Liederbuch*. Max Reger has in his admirable choral cantata: *Vom Himmel hoch* contributed to Christmas music an especially fine piece.

Modern oratorio literature is somewhat more fertile as regards valuable Christmas music. In France especially, a certain tradition has been upheld for a long time in the writing of the "noël mystère." Christmas mystery-plays with music originated as early as in the middle-ages, and in the 19th century a sort of semi-popular oratorio took the place of the old mystery-plays. Lesueur, the teacher of Berlioz, was the composer of a once famous *Oratorio de Noël*, and Hector Berlioz in his lovely idyllic trilogy *sacree: L'enfance du Christ* owes much to Lesueur's example. Of later French works in this line especially Massenet's *La Vierge* deserves mention, on account of the uncommon appeal of its pastoral sections, in the chants of the angels.

In England, Mackenzie's mystery, *Bethlehem*, shows the influence of the French Christmas mystery-plays, and in certain parts, like the chorus of the angels and the march of the three Oriental kings, with its exotic harmonies and rhythms, it might be impressive even nowadays.

In German oratorio a number of remarkable works have more or less reference to Christmas. In Liszt's *Christus*, the first section contains some especially fine Christmas music, the annunciation of the angels, the pastoral concert, the march of the three Kings. Also in Draeske's monumental *Christus*, sections of the first part may well be used in Christmas choral concerts. German *Weihnachtsmysterien* of artistic rank have towards 1900 been written by Philipp Wolfurm and H. von Herzogenberg: *Die Geburt Christi*.

Basil Cameron Scores As Beethoven Interpreter

Includes Composer's Fifth Symphony on Seattle Orchestra's Program

SEATTLE, WASH.—Basil Cameron, guest conductor of the Seattle Symphony Orchestra, chose Beethoven's fifth symphony for the major number of the second subscription concert, given November 28. Mr. Cameron left little to be desired in his interpretation of this work. From the opening bars, one felt that the conductor was sincere and thoroughly sympathetic with Beethoven. As it was the first Beethoven Mr. Cameron had presented, it was with special interest that his approach to the symphony was awaited.

The program was given a colorful opening with the *Carneval Overture* (Dvorak) which provided ample opportunity for rapidly moving rhythms and stirring contrasts. This was followed by the *Siegfried Idyll* (Wagner) in which a decidedly smooth string section was noted—a creditable improvement on the part of the cello section. Then came the *Fantasy, Romeo and Juliet* (Tchaikowsky) making the first section of the program one of marked contrasts, yet preparing for the Beethoven symphony with dignity and reverence. J. H.

JOHN BARBIROLI: CONDUCTOR



JOHN BARBIROLI,

conductor, photographed with Miriam Licette and Florence Austral, soprano, at Euston Station, London, en route for Scotland. (London News photo.)

The reorganization of opera in Great Britain under Sir Thomas Beecham has focused attention upon a young man, John Barbirolli, who has been the chief conductor of the Covent Garden Opera Company and now is to be the coadjutor of Beecham in the combine of operatic interests recently reported in the *Musical Courier*.

Barbirolli, who has been active in Covent Garden since 1928, has the distinction of leading both the German and Italian departments of opera. In addition to collaborating with Tullio Serafin in the season of 1931 and with Beecham in the Wagner Festival of 1932 as a symphonic conductor, he has been guest director of the London Symphony Orchestra, the Royal Philharmonic Society, the B. B. C. Orchestra, the Hallé Orchestra of Manchester and conductor of the Scottish Orchestra (Edinburgh and Glasgow), with which he gave thirty concerts during the concert year. At one of them he conducted the first performance anywhere of Arnold Bax' fourth symphony. Between these appearances he has found time to conduct the English performances of the Covent Garden Opera Company on tour, with a large and varied repertoire.

Barbirolli comes of a musical family, his father, a friend of Toscanini, having been a professional musician. Born in England in 1899, of Italian and French parentage, he won a scholarship at the Trinity College of Music at the age of ten, as a student of cello. A year later he made his debut, playing a concerto in the Queen's Hall at the age of eleven. At twelve he entered the Royal Academy of Music to study theory under the head, Dr. J. B. McEwen, and cello, and at fifteen he began to earn his living playing the cello in movies, hotels and sundry places. Then he entered the orchestra of the Carl

Rosa and Beecham opera companies, and so learned the repertoire from the ground up. He enlisted in the war and became a lance-corporal, and after the Armistice began his conducting career—first with the British National Opera Company, then with the London orchestras.

In 1928 he was invited by the director of the Covent Garden Opera to conduct a few performances, and has been connected with the famous institution ever since. In 1929 he was entrusted with the production of the restoration of Mozart's *Don Giovanni* in the international season with Rosa Ponselle and eminent Italians in the cast.

Symphonically, the turning point in Barbirolli's career came two years earlier. Deputizing for Sir Thomas Beecham, who was suffering from an injury, he conducted the London Symphony Orchestra at its last concert of the year 1927. Casals played the cello concerto under the baton of the young conductor, who like so many of his confrères had been a cellist himself. Then came the commendation of Sir Edward Elgar for the performance of his second symphony. His reputation as a symphony conductor has grown ever since.

Before he was thirty Barbirolli's services to musical art were recognized by his being made a fellow of the Royal Academy of Music. Today, at thirty-three, he stands on the threshold of a career for the reorganization of opera in England.

Schlussus Coming This Month

Heinrich Schlussus arrives here for his fourth American tour late in December, after a two years' absence. Mr. Schlussus is a leading baritone at the Berlin Staatsoper, where he recently took part in the restora-

tion of Verdi's *Sicilian Vespers*. Last summer he received the first title conferred by the German Republic—*Preussischer Kammer-sänger*, the equivalent of the title Royal Court Singer conferred upon distinguished artists under the imperial régime. Mr. Schlussus is bringing with him works of several modern composers to introduce to American audiences. Among these are the *Hoffnung und Selige Sehnsucht* of Emil Mattiesen, and the *Herbstgefühl und Kunstlers Abend* of J. H. Wetzel. The baritone's tour will open in Toronto, Can., January 5, with a New York recital at Town Hall two days later.

Karl Krueger Heads New York Music Guild

Karl Krueger, former conductor of the Seattle (Wash.) Symphony Orchestra, is artistic director and conductor of the recently formed New York Music Guild, of New York, an organization whose artistic aims are patterned after the New York Theatre Guild. The ultimate object of the project is to draw upon the resources of the symphony, *opera intime*, pantomime, ballet and chorus. This season the programs offer: January 25, Monteverdi's *Il Combattimento di Tancredi e Clorinda* to be given with marionettes, together with Grosz' dance comedy, *Baby in the Bar* and Wolf-Ferrari's *Secret of Suzanne*; February 8, Rimsky-Korsakoff's *Mozart and Salieri*, with chorus and de Falla's *El Retablo de Maese Pedro*; February 28, Gluck's *The Cadi Deceived* and Stravinsky's *Pulcinella*; March 14, Albeniz' *Pepita Jimenez*. These performances are to take place in the grand ballroom of the Waldorf-Astoria, New York. Michel Fokine is director of ballet and pantomime, and Remo Bufano is in charge of the puppets. Mr. Krueger will conduct all of the performances. The membership plan of the New York Music Guild takes that of the Theatre Guild for its model.

Mr. Krueger is said to be the first to offer this type of opera in America, having sponsored such performances in 1927 on the Pacific Coast. As a pupil of Fuchs in Vienna, Mr. Krueger was brought to the attention of Weingartner and Gerick. He was assistant at the Vienna Opera to Schalk and in Germany had tutelage from Nikisch, who gave him his first experience as a conductor. While head of the Seattle Symphony Orchestra he increased the scope of that organization, and added lecture-recitals, concerts for young people, performances of *opera intime* and kindred activities to the regular schedule of symphonic programs. He has been guest conductor of the Los Angeles Philharmonic, the Philadelphia, and the Hollywood Bowl orchestras in this country, as well as prominent symphonic bodies of Europe.

Italian Copyright Society Officials Here

Franco Ciarlantini and Mario Labroca, representatives of the Italian Societa degli Autori, recently arrived here on the SS. Conte di Savoia to confer with officials of the American Society of Composers, Authors and Publishers. The Italian and American organizations are two of a number of affiliated national societies which cooperate for copyright protection for their members. The visitors said that because of the popularity of American music, this country enjoys a favorable balance in its foreign trade in music with all countries except Austria.

Dr. Dickinson to Give Candle-Light Service

Clarence Dickinson, Mus. Doc., and choir will present a candle-light service at Union Theological Seminary, New York, December 19. The choir sang The Messiah December 14, with Lillian Gustafson, Mary Ledgerwood, Harold Haugh and Herbert Gould, soloists.

WARNING

The *Musical Courier* wishes to warn its readers against a racketeer who has imposed upon the credulity of a New York vocal pedagogue. The teacher was visited recently by a young lady, a prospective pupil, who said she was sent by a prominent member of the Boston Symphony Orchestra. She displayed considerable knowledge of music and was apparently a person of education and breeding. Before leaving, she told the teacher that she had been shopping in a department store and her purse had been cut from her arm, and thus she had been unable to deliver a letter of introduction. She added that she had not a cent of money. The teacher advanced her a five dollar bill, and the girl promised to repay it the next day. The generous lender has neither seen nor heard of her client since.

Cincinnati Symphony Orchestra, Under Goossens, Plays to Sold-Out Houses

CINCINNATI, O.—Throngs stormed the ticket windows for admission to the "pop" concert by the Cincinnati Symphony Orchestra under Eugene Goossens. The S.R.O. sign has been hung out at every one of these concerts this year and wise music-lovers are now buying their tickets far in advance. Besides the alluring music, popular young artists have been presented: Dorothy Payne, pianist and Alvine Broeman, contralto, both of whom scored personal triumphs. The Young People's Concerts also have proven a magnet for school children, and the regular symphony concert audiences are steadily growing in numbers.

At these regular concerts by the orchestra Vladimir Bakalnikoff, viola, José Iturbi, pianist, Nina Koshetz, soprano and Leonora Cortez, pianist, scored great success in their chosen numbers. Mr. Goossens presented for the works new to Cincinnati the following effective compositions: symphony No. 5, in B flat major (Bruckner); November Woods (Arnold Bax); Rondo Veneziano (Pizzetti); and a brilliant transcription for orchestra of the chorus of the *Gibichungs* (Goossens-Wagner).

Cincinnati is finding more and more pleasure in Mr. Goossens' exquisite orchestral accompaniments, and in his arrangements of interesting music for orchestral playing as well as in his own fine compositions. Unbounded enthusiasm greets him at every concert and his efforts, such as the superb playing of the Bruckner symphony, are crowned by repeated calls to the footlights which he generously shares with his men.

The Matinée Musical contributed two fine artists to the month's program. Nelson Eddy repeated his phenomenal success of last year and Dino Borgioli held his audience spell-bound.

Mary Bennett, contralto, gave a program of well chosen numbers in which she delighted her audience.

The Southern Ohio Chapter, A.G.O. (Parvin Titus, dean) announces several interesting programs including a service-recital in Oxford, O., under direction of Edward G. Mead; and an organ and choral program by Irene Carter Ganzel and Herbert Witherston. At the December meeting Dr. James G. Heller will share the program with E. Power Biggs of Cambridge, Mass.

Mr. Goossens delighted an overflow audience at the Cincinnati Conservatory of Music when he joined Stefan Sopkin, violinist of the Cincinnati Symphony Orchestra, in an evening of sonatas and concertos, including his own sonata No. 1, and Paganini's *Caprice XIII* which he had harmonized.

The Cincinnati College of Music Orchestra (Walter Heerman, conductor) presented a program of varied music in which advanced pupils were the soloists.

The Clifton Music Club introduced Stefan Sopkin, violinist and the Misses Irene and Helen Gromme, two-piano artists, in the second concert of the season.

The cities of Louisville and Dayton after recently hearing the Cincinnati Symphony Orchestra under Eugene Goossens, booked the organization for return engagements next spring. M. D.

ORIENTAL COURTESIES OF JAPAN AND CHINA ARE RECOUNTED BY ANCA SEIDLOVA

Young Pianist Tells of Experiences En Tour

According to Anca Seidlova, an experienced traveler, a voyager's nose is aware of the vessel's approach to land before either his eyes or ears. "About a day out," she says, "the sea winds let you know that a shore is close by." Last spring, approaching the Japanese coast, whither she was bound for a tour as assisting artist to Renée Chemet, Mme. Seidlova says they were greeted with a delicious fragrance as their first impression of the island kingdom.

The pianist's expressive face lights up with pleasure when she speaks of the two and a half months which she and the French violinist spent among the Japanese, a period including recitals in Tokio, visits to the principal provincial cities, and contact with charming and hospitable people.

"Our headquarters were at the Hotel Imperial in Tokio," said Mme. Seidlova, "a most exotic and intriguing place—exotic not only to Occidentals, but to native-born citizens as well. It is really unique, and one of the most cosmopolitan hotels in the world; there one sees the flower of the Japanese aristocracy, foreign and native diplomats, globe-trotting school-ma'ams, touring artists—the list could go on indefinitely.

"We gave four recitals in Tokio, on four consecutive days, at the Geikyo, Tokio's newest and most modern theatre. These were four separate and distinct programs, and included most of the outstanding sonatas for violin and piano and for violin alone.

"Mme. Chemet's success," continued the pianist, "was, I may say without exaggeration, unparalleled since Kreisler toured Japan. All four of these recitals were acclaimed enthusiastically by the public and press, and the same was true of our subsequent appearances."

She added that the Victor Company of Japan had given a reception in honor of the two visiting artists, and had sent huge floral pieces on the night of their first concert.

"Did you find the Japanese auditoriums different from those of the West?"

"No, not as to the stage and the general seating arrangement. The concert halls are large, modern and acoustically excellent. However, it is in the artist's dressing-room that one finds Old Japan. It would be unthinkable to enter one of these exquisitely equipped little rooms wearing one's shoes. Japanese tradition would be outraged, and so the performer must slide in and out of her shoes every time she passes the door."

"Is it a general custom to remove the shoes before entering a Japanese home?"

"Indeed it is," was the emphatic reply. "It would be a much graver discourtesy to enter one of their houses wearing your shoes than it would be for an Occidental man not to remove his hat in the house. It is all a part of their reverence for cleanliness and fastidious love of order.

"This prevails among even the poorest classes. The humblest house is immaculate, and bears on its spotless walls only one print or hanging."

"That, too, is a Japanese custom," Mme. Seidlova explained, in answer to my question. "In every room there is but one decoration on the wall—and when you consider that there are no chairs, not even cushions, in the room, you may conceive how ideal a setting they give works of art. This is true in the most stately or the most unpretentious home."

"Did you find that the Japanese audiences

possessed any of the impassivity which we associate with the Orient?" I asked.

"Not at all. Far from being impassive," she said, "they are exceedingly responsive emotionally; not only did I notice this at our own concerts, but at the theatres as well.

"And they are most discerning listeners to our music. Our first contact with Japanese artistic life was shortly after our arrival when we attended the highly successful debut recital of a little twelve-year-old violinist, a pupil of Mogilevsky. While in Tokio, we also enjoyed several concerts by the symphony orchestra there.

"Leaving the capital city, we proceeded to fulfill engagements in the provinces. Although," she added, "there was nothing provincial about the cities we visited, either in size (Osaka has 3,000,000 population and the others are large, too) or in custom. The number of foreigners was smaller, of course, and the people showed perhaps even more courtesy than in Tokio."

"Their audiences, then, are more polite than ours?"

"They are most considerate listeners," Mme. Seidlova replied diplomatically, "always on time, never rustling programs, absolutely silent during the music. As for their applause—they do not have our disturbing habit of applauding between the movements of a sonata. And speaking of applause," she went on, "I remember one recital when the audience clapped enthusiastically until we gave them an encore. They clapped again and we gave a second encore. Then silence. Rather disconcerted, Mme. Chemet consulted our manager. Was anything wrong—had we unknowingly displeased our audience? 'Far from it,' he told us, 'but they think they have imposed upon you enough.'"

"What provincial cities did you visit?"

"Besides Osaka, there was Nagoya, where we played in an auditorium which, in my opinion, rivals the most beautiful and best equipped halls of the Occident; and in Kyoto, the ancient capital of Japan.

"It was there that we had one of the enjoyable experiences of our trip when Count and Countess Otani entertained us in their home. Countess Otani, the sister of the Empress, is a cultivated musician and a pleasing singer. We passed a delightful afternoon with her, and by her orders, were taken through many of the old Shinto temples of the city. The Countess is also the sister of Prince Kuni, who with his family attended all our Tokio recitals.

"Returning to Tokio, we gave four request recitals and a farewell concert. We shared our last appearance program with Miyagi, young blind composer, who is doing great things for Japanese music, bringing it abreast of the present-day art of other lands, but without sacrificing any of the national characteristics or conceding anything to Western style. The appearance of Miyagi on our program was, we felt, especially significant."

"Did you play any radio engagements in Japan?" was the next question.

"Yes, two," Mme. Seidlova answered, and she had nothing but praise for the Japanese radio system, which is controlled by the government for educational purposes.

"We sailed for China after our farewell. This is one of the loveliest of journeys. The first three days one sails down an inland sea, the scenery on either side like nothing so much as the landscapes on Japanese prints."

"Did China send out a fragrance as you

neared her shores?" I asked, with a smile. "N-not exactly a fragrance," Mme. Seidlova said, wrinkling her nose reminiscently, "but a pungent, characteristic odor. And another greeting from China was the radio programs of Chinese music which we heard when we were about one night out."

The next recital for Mme. Chemet and her companion was at the Nanking Theatre in Shanghai. Shanghai, Mme. Seidlova said, shows the foreign influence much more than the cities of Japan. The Occidental element in the Chinese metropolis made up almost half of the concert audiences, while in Japan, especially in the provinces, the proportion was much smaller. Shanghai has many excellent orchestras, their personnel composed to a great extent of Russian émigrés. The next city on their itinerary was Hong-Kong, where Mme. Seidlova and Mme. Chemet found a population greatly interested in Western music, but suffered excruciating heat. It was from this port that they embarked for Europe, since engagements called both artists back from their wanderings.

"And now," Mme. Seidlova finished off her narrative, "back in the uncompromisingly

DANISH RADIO AND OPERA NOVELTIES

COPENHAGEN.—Fritz Mahler, radio conductor, will put over the air this season Alban Berg's Lyric Suite; Schönberg's Verklärte Nacht and chamber symphony; Heger's Verdi Variations; Vogel's Ritmica Ostinata; Zador's Variations; Toch's Little Theatre Suite; Fitelberg's Three Dances. Our opera house is preparing the world's première of Leonarda da Vinci, by Ebbe Hammerich, Danish composer. P.

Western environment of New York, my Oriental experiences seem like a dream. New York is like that, you know—when you are here it seems as if you had never been anywhere else. However, I have a nostalgia to go back some day and renew my first impressions of these delightful lands and people. M. L. S.

Richard Lert and the Hollywood Crickets

BERLIN.—Richard Lert, conductor of the Berlin Staatsoper and of the Berlin Philharmonic, has returned from America after having conducted at the Hollywood Bowl in California. With that freshness and Viennese charm which are characteristic of him, he launched into an enthusiastic report of his American experiences. It was evident that what he had seen in our United States had made a deep impression on him and, as is so often the case when an observant European comes to our shores, he noted many things which escape our eyes because we are too close to them, because they have become too much a matter of habit.

First of all, he found the American concert public unusually sensitive. He opened the Austrian section of his first evening at the Bowl with an overture to a classical Viennese operetta and had expected that this would be one of the high points of the program. But, although it was well received, the piece which was tumultuously applauded and evidently appealed most to the audience was an andante from a symphony by Mahler—Mahler who is generally thought too heavy and introspective for the American taste. Then, too, the fact that a subscription to the Hollywood Bowl means going to concerts four times a week for over two months shows in the subscribers an almost unheard of eagerness for the things of music.

"And this devotion expressed itself in another equally impressive way," Mr. Lert stated. "The chorus which sang with the Bowl orchestra was composed entirely of amateurs, most of whom had done no choral singing before. In order to whip this organization into shape it was necessary that they rehearse every evening for a period of six weeks. In other words, these people who had other work in the daytime sacrificed their only time of recreation in the cause of musical idealism. And how successful they were is shown by the fact that after a few weeks they were able to sing a very difficult modern choral work, The Mystic Trumpeter by Sir Hamilton Harty, as well as Verdi's Requiem and a concert version of Samson and Dalilah.

The orchestra, which he found one of the finest bodies he has conducted, did something which he thinks characteristic of the American attitude towards music. As has already been reported in the Musical Courier, they took up a subscription among their own members and erected a Beethoven statue in Los Angeles dedicated to their Maecenas, William Andrews Clark, Jr. This recognition by the musicians of the services rendered to music by such men as Mr. Clark was unprecedented in Lert's experience.

The innovation which struck him as most worthy of European emulation was the engagement of dancers as soloists for a symphony concert. The dancing of a Mexican group to Ravel's Boléro he found stimulating. He sees no reason why this should not also be done in Europe; why, for example, as part of a serious program Mary Wigman should not interpret Bach or a modern work with her body just as fitly as a soloist expresses a concerto with his violin.

Generalmusikdirektor Lert had, of course, many entertaining and amusing anecdotes to tell about the Bowl itself. At his rehearsals the sun acted as a clock to inform him when the time was up. The rehearsals were from nine to eleven thirty in the morning and the orchestra was in the cool shadows of the mountains. But exactly at eleven thirty the burning Hollywood sun began to shine directly on the conductor's back, so hot that it was impossible for him to go on conducting. "It is not often," he said, laughing, "that the forces of nature take the musicians' part against the conductor."

The extraordinary acoustic facilities of the Bowl often have been written about, but the following little incident illustrates them aptly. Lert was sitting in about the 200th

row when, in the pause between one of the numbers, the light on one of the musicians' desks went out. Stock, who was conducting that evening, spoke quietly with his back to the audience to the musician who was fixing the contact. Lert made a bet with Mitja Nikisch, with whom he was sitting, that he



RICHARD LERT AND VICKI BAUM, his wife, in the Hollywood Bowl before the breakfast given in their honor by the Hollywood Bowl Breakfast Club.

had understood what Stock had said. And, sure enough, after the concert the conductor confessed that he had remarked, "Mehr Licht, sagt Schiller." (Of course, it was Goethe who said "More Light," as Mr. Stock himself would be the first to tell you.)

Vicki Baum, the author of Grand Hotel, and Richard Lert's wife, has written an article about the Hollywood crickets in which she calls them more characteristic of the place than Charlie Chaplin multiplied by Greta Garbo. And then she continues:

"Do you know what the Hollywood Bowl is? It seems to me that it is closely bound up with the crickets, and not only because they chirp so loudly in the concerts which are given there.

"The Bowl is something like a huge natural concert hall. Four evenings a week at least 25,000 people stream into it, sit on hard wooden benches under the open night sky and listen to music. Such a concert in the Bowl is one of the most extraordinary impressions. There four times a week 30,000 Americans listen to Bach and Handel, Beethoven and Strauss. And how they listen! No coughing, no moving, not a breath; this audience does not even stir between the movements of a symphony. You only hear the crickets chirping and the moon comes over the mountains and dissolves the music into blue silver.

"I think differently about Hollywood since I know its crickets; and I think differently about the Americans since I have heard the crickets chirping in the adagio of a Beethoven symphony."

Lert has been reengaged to conduct at the Hollywood Bowl next summer and is looking forward to his season there. T.



IN A JAPANESE GARDEN.

Countess Otani, the hostess, is in the center. Anca Seidlova and Renée Chemet are behind her with Count Otani and their manager, Mr. Schulz.



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SCHLIEDER ADVOCATES "CREATIVE" TEACHING AS OPPOSED TO THE "DEADENING" METHODS OF THE PAST

Frederick Schlieder, author and pedagogue, after completing over three months of intensive summer classes in New York, Chicago, Oakland, (Cal.), and Denver, is now fulfilling a heavy schedule of class and private teaching divided between the Philadelphia Conservatory of Music and the Sutor School in Philadelphia, and the Union Theological Seminary and his studios in New York.

A representative of the Musical Courier, interviewing Dr. Schlieder, remarked on the nation-wide interest in creative teaching as expressed by the Schlieder principles.

"A phenomenon easily explained," according to Dr. Schlieder. "Teachers who are using creative principles in their work are keeping busy—they have no difficulty either in securing pupils or in retaining them."

"What is the explanation of this happy faculty of attracting and holding students?" he was asked.

"Why the creative music teacher keeps busy and constantly develops his or her clientele, is no mystery. It is simply that their system of teaching develops the 'spirit of fun' among the children. The pupils are actually playing a game—doing things they like to do—and the result is, they are given the ability to win by their own efforts."

"The current of 'fun' which is established as a result is reflected in their creative work. The joy of doing and the thrill of accomplishment inspire the children with a feeling of power—which their minds are trained to use for accomplishment."

"Very different, psychologically at least, from the usual pedagogic method," I commented.

"Yes," agreed Dr. Schlieder. "In my opinion, the usual method of teaching is deadening. Children are born today with a new kind of mind which feels the necessity of self-expression. The teacher must be equipped to develop this self-expression or else meet the fate which confronts so many teachers at this very moment."

"The teacher with vision is facing the situation today and meeting it with study along creative lines. The future demands such a course. Those who are qualified will

survive; those who sit by and wonder what is wrong with music and teaching will most likely never realize that the fault rests with themselves and their inability to cope with the new child mind."

As a further development along creative lines, Dr. Schlieder has formed a choral club at the Philadelphia Conservatory among his harmony students, a group who are being trained in improvisation in "choral" form. His object is to train the student to feel and to express in song the values of everything that pertains to concerted vocal music.

"This work is attracting wide attention," he said, "as it is the first time it has ever been attempted. The effects that it is possible to attain are both unusual and remarkable, and this work will in time undoubtedly become a regular feature in schools of choral music."

Summer activities are already being arranged for this untiring musician. Requests for Dr. Schlieder's lecture appearances have come from various West Coast cities, a result, no doubt, of his last summer's lectures in connection with his classes on vital musical subjects in relation to the creative education of the child.

"Each succeeding year," Dr. Schlieder remarked, "makes greater demands on my time. However, I am willing to devote every moment to my work if necessary. I feel that the only way to restore music to the American home is to offer a change from the 'deadening' system of teaching to the creative method which inspires children and makes them want to 'play' music."

F. L.

Emanu-El Choir Gives American Program

The choir of Congregation Emanu-El, New York (conducted by Lazare Saminsky) gave a program of sacred choral music of American composers during the regular Friday services on December 16. Assisting the choir were Elinore Gale, soprano; Mildred Kreuder, alto; Moses Rudinov, cantor; and Gottfried H. Federlein, organist. The program, which opened with an organ pre-

lude by Ernest Bloch, contained two chorales, Hear O Israel by Frank van der Stucken, and W'shamru by Max Spicker. Younger composers were represented by Joseph Achron's Praise Ye the Lord, Frederick Jacobi's May the Words of My Mouth, Lazare Saminsky's Hear My Prayer, and Leo Sowerby's Make a Joyful Noise Unto Jehovah.

Beckett Again Conducts Richmond Orchestra

Vreeland Admired As Soloist

RICHMOND, VA.—Wheeler Beckett, in the second concert of the Richmond Symphony Orchestra, led his forces through the Eroica Symphony of Beethoven, giving an unusually large audience fifty minutes of pleasure. The work itself is a test for any well seasoned organization, but on this occasion it was given a well matured reading and an eminently satisfactory one. All sections of the orchestra strove to produce a finished presentation of the work and the consensus of opinion is that in all essential respects it evinced a high degree of musical workmanship.

Mr. Beckett again demonstrated his mastery of the score, manned his men decisively and with a scholarly insight which disclosed his increasing progress. Not a little credit for this result must be accorded to the experienced and altogether capable Anton Witek, concertmaster, whose presence in the organization is a great asset.

The scherzo and the finale of the Beethoven third symphony also evoked warm praise for the perfection of balance, color and suave interweaving of the component sections of the orchestra. Liszt's Les Preludes was an additional orchestral number.

Jeannette Vreeland, soprano, the soloist on this occasion, evoked much admiration not only for her splendid stage presence, but for her wealth of vocal resource, warmth of tone, brilliance of technique, amplitude of volume and range, as well as marked appreciation of the content of her songs. Her contributions were the prelude and Love Death from Tristan and Isolde (Wagner) and the Jewel Song from Faust (Gounod), with the Waltz Song from Romeo and Juliet as an added number. The orchestra furnished splendid support.

The first children's concert repeated several numbers from the first program of the orchestra, together with a minuet by Mozart. This occasion also featured the symphonic debut of a nine-year-old violinist, Gloria Jacquelin Perkins, a fine little artist, in the last two movements of the Bruch concerto in G minor. The young violinist gave an excellent account of herself, playing with certainty and assurance, with fidelity to pitch and a delightful quality of tone. Her bowing was excellent as well as the snap and precision with which she finished her phrases.

J. G. H.

Catherine Littlefield Joins Roxy

Catherine Littlefield, *première danseuse* of the Philadelphia Grand Opera Company, has joined the staff of the Roxy Theatre under Frank Cambria's direction. Thirty-one dancers, trained by her as members of the Philadelphia Opera Company, are to form the nucleus of a permanent ballet of sixty-two for the theatre.

Miss Littlefield's career as a dancer began at an early age. The development of her gifts was encouraged by her mother, Caroline Littlefield, ballet mistress of the Philadelphia Opera Company, and she became a pupil first of Albertieri and later of Egorova (Princess Troubetskoy) of the Russian Imperial Ballet; subsequent study was taken under Volinine. Upon her return from abroad she was appointed *première danseuse* of the Philadelphia Civic Opera Company, but soon after relinquished this post to join the Philadelphia Grand Opera. Last spring Miss Littlefield was chosen by Carlos Chavez and Diego Rivera to appear in the ballet H. P. presented by Leopold Stokowski. The occasion for her debut at the Roxy Theatre on Thanksgiving Day was a performance of Ravel's La Valse, the first production of this work as a ballet in America.

Former Thalberg Pupils Active Abroad

Marcian Thalberg, pianist and pedagogue now in New York, has received word from Paris of the musical activities of two of his former pupils. Marjorie Garrigue, American, who studied with him for a number of years, made a recent debut in Paris. Another Thalberg student, who studied with him in Paris before he came to this country, Jeanne de Miramon, is founder and director of the Ecole Française de Musique, and has asked Mr. Thalberg to serve on the school's honorary committee, which includes Arthur Honegger, Alfredo Casella, Gustave Charpentier, Albert Roussel, Paul Dukas, Jacques Ibert, and Henri Prunières. Mr. Thalberg is on the faculty of the David Mannes Music School.

Olga Cara, Teacher of Internationals

PARIS.—Because of Olga Cara's international experience, her classes are composed of many pupils from many countries. Though a Parisian teacher and musician, Mme. Cara was born in Constantinople, where she first studied music. Graduating as a pupil of the Hungarian pianist Heghei (said to be a Liszt disciple), she was engaged as professor of piano at the American College, Constantinople. After three years she resigned and went to Berlin where, in



Photo by Alban, Paris.

OLGA CARA.

addition to studying under leading masters of the German capital, she taught a large class of students. From Berlin she went to Vienna and Switzerland and made a brief return to Constantinople—everywhere enlarging her experience and musical culture.

Returning to Paris after the war she opened a studio and has taught there ever since. She has classes for professionals and amateurs, and gives private instruction. Her classes for children have likewise attracted attention. Mme. Cara is also known as a writer, her more recent contribution to musical literature being her French translation of Gieseking's book on modern piano playing.

S.

Dudley Buck Lectures in Akron, Ohio

AKRON, O.—Dudley Buck recently accepted the invitation of Burton Garlinghouse, voice teacher of this city, to deliver a lecture and give some demonstrations here. The audience for Mr. Buck's lecture, Modern Methods in the Teaching of Singing, filled the auditorium to capacity, with many extra chairs brought in to accommodate the crowd. The following day, from ten o'clock in the morning to seven in the evening, Mr. Buck held consultations and gave lessons. Several evening entertainments were given in the visitor's honor during his stay.

B. D.

Albert Edmund Brown Sings

ITHACA, N. Y.—Albert Edmund Brown, director of the division of music, Ithaca College, recently gave a song recital in the Little Theatre. His program included several of Kipling's Barrack Room Ballads, an Old English air, The Vicar of Bray, and several Handel excerpts. Mr. Brown's art shows to greatest advantage in the deeper registers, which bring out the resonant, rich timbre of his voice. He proved an able dramatic projector, especially in the Kipling settings and in the ballads which his program contained. An audience which filled the hall demanded encores after each group.

N. V.

Sacred Music Program in Charleston, S. C.

CHARLESTON, S. C.—St. Michael's Church was the scene of a sacred concert on December 2. The first part brought Mrs. M. L. Patterson, organist, who played Ferrata's Overture Triumphant; Mrs. C. B. Huie, contralto, singing Franck's O Lord Most Holy; and a cello solo (Popper's Andacht) by Maud Gibbon. The second half consisted of Stainer's The Daughter of Jairus.

Z.

Lillian Hunsicker Heard

ALLENSTOWN, PA.—Lillian Hunsicker, soprano, shared a program with Jean MacDowell, reader, and Pauline Kocher, pianist, at the recent musicale-tea given by the Woman's Club of this city. Mrs. Hunsicker offered a group by Handel, Mozart and Hugo Wolf, two songs by Pauline Kocher—I Know Not Why, and Enough—a Stravinsky pastorella, and a Delibes-Aslanoff number. Mrs. Kocher was her accompanist.

Q.

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EXCERPTS FROM LONDON PRESS

Morning Post, March 11, 1932
The recital left an unforgettable impression of rare and moving beauty.
Observer, March 11, 1932
This concert gave great and obvious pleasure. That came not so much from the singing which was good, as from some indefinable human spirit. These were the things which, though in other words and tones, we should sing about, too. The Boatman's Song, for instance, was what boatmen of all time have sung—must have sung.

Daily Telegraph, March 11, 1932

Mr. Surya Sena's performances of Indian songs at Grottrian Hall last night probably came as near to the true tradition as any we are likely to hear in this country. Himself an ardent collector, he has made a special study of the way in which such music can be made acceptable to Western prejudices. Native instruments gave a touch of exotic colour that made an extraordinarily effective background to Mr. Sena's cultured singing.

Daily News and Chronicle, March 11, 1932

It is years since anything has been heard in a London concert hall so novel and so fascinating as the program of Sinhalese and Indian music presented at the Grottrian Hall last night. His program last night, in which he was assisted by his wife, Nelun Devi, was delightful and full of colour. How charming and restful to Western ears was this strange music. I hope that Surya Sena will be encouraged by his enthusiastic audience to let us hear more of this fascinating music.

Daily Mail, March 11, 1932

An Indian singer, Mr. Surya Sena, gave a delightful evening of music of Hindustan last night at Grottrian Hall. It was not necessary to be learned to appreciate the frank tunefulness of many of Mr. Sena's songs, or the gracefulness of his coloratura.

Evening News, March 11, 1932

An evening of Indian music . . . his was a charming experience.

Address: The Imperial Concert Agency,
175, Piccadilly, LONDON, W. 1.



© Kay Vaughan, London

Country Echoes with News of **BONELLI'S** Spectacular Metropolitan Opera Debut

THE NEW YORK TIMES
DAY, DECEMBER 2, 1932

OVATION TO BONELLI AT NEW YORK DEBUT

Young American Baritone Is
Cheered as Germont in 'Travi-
ata' at Metropolitan.

GLAMOROUS PERFORMANCE

Once or twice in a season a dramatic or operatic performance takes on a quality that can be described only as glamour. A strong tide of life flows through it, quickening the participants, knitting the spectacle to a cohesive whole and establishing the warm and sympathetic interplay between audience and artists without which a work is never quite wholly recreated.

This atmosphere informed the "Traviata" at the Metropolitan last night. The performance as a whole was at a high level. One of the greatest contributors to its enthusiastic reception was Richard Bonelli, the young American baritone who made his debut as Giorgio Germont. After his initial exit in the first act he was recalled by long applause. But this did not satisfy the audience. Miss Ponselle as Violetta had to go off stage and bring him back before the opera could continue. This time there were cheers and an even greater ovation than before. The same evidence that Mr. Bonelli had come straight to the hearts of his hearers manifested itself at the close of the act, for he was called back again and again for a packed house unreservedly filling the air with "Bravo."

Mr. Bonelli's engaging and dignified presence as Germont, his big range and the full, easy utterance with which he commanded the rôle were not alone responsible for this unqualified popular success. The artist supplements the vocal and though the scrupulous care with which he outlined Verdi's splendid phrases may have been more apparent to critical than popular ears, the very faithfulness to the composer's very faithful success even more than a rich timbre and the dramatic effectiveness of his upper registers. Many baritones can send a high ringing through the house. But few project mezzo-voice and piano passages with the purity of line that he gave for example to the "Viva."

Bonelli Stops the Show
at Debut in N. Y. Opera
'Golden Horseshoe' Patrons Stand Up and
As Native American Baritone Takes Five

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YORK HERALD TRIB
AY, DECEMBER 2, 19

Metropolitan Debut Made by Richard Bonelli

American Barytone Cheered
as the Elder Germont in
Season's First 'Traviata'
Ponselle the Violetta

By Francis D. Perkins

Richard Bonelli, American barytone, faced his first audience at the Metropolitan Opera House last night, when he sang the rôle of the senior Germont in the season's first performance of Verdi's "La Traviata," and discovered that his hearers liked his singing extremely well. Palms were beaten together with gusto in several curtain calls after the second act, the paternal Germont's first and principal scene, and chorused cheers were added to manual applause when Mr. Bonelli took his first bow alone. His fellow principals in the Verdi-Plave operatic tragedy were Rosa Ponselle as Violetta and Tito Schipa, with whom Mr. Bonelli must have frequently sung during the last few years in the Chicago Opera, as Alfredo.

Mr. Bonelli, who is the seventh singer and the fourth of American nationality to make a first Metropolitan appearance during the ten-day old opera season, deserved his ovation. Having served for five or six years with the Chicago Civic Opera in leading rôles, he was able to step upon the Metropolitan's stage without the trepidation which traditionally waits upon debuts in our historic, if not particularly beautiful opera house, or at least to show no overt signs of it, and to give a performance that indicated a thorough acquaintance with the music of his rôle.

His voice proved to be of capacious volume and range, far carrying, notably firm and even in quality and was employed with a remarkably consistent and ab-

Metropolitan
Roars Tribute
To Bonelli
Opera House Scene of
Simultaneous Applause
as 'Traviata' Began

Bonelli Is Acclaimed
As 7th Singer to Make
1932 Metropolitan Debut

BONELLI IN DEBUT
PRAISED BY CRITICS

BONELLI WILDLY
CHEERED AT DEBUT
AT METROPOLITAN

BONELLI WINS OPERA
ACCLAIM IN GOTHAM

BONELLI'S DEBUT IN
'LA TRAVIATA' WINS
STIRRING OVATION

New York, Dec. 1.—(AP)—They stopped the show tonight at Richard Bonelli's Metropolitan debut. In the "Golden Horseshoe," as much stood up and cheered—with the galleries—as the patrons in the opera was "La Traviata."

Bonelli Is Wildly Cheered
At Metropolitan Opera Debut
BARYTONE SCORES
IN 'LA TRAVIATA'

Bonelli, Port Byron Singer, Wins
Acclaim at Metropolitan Opera

Bonelli Given
Cheers at the
Metropolitan

Bonelli Given
Ovation

Bonelli Cheered
By Opera Audience

New Metropolitan Baritone Well Received on His First Appearance.
Richard Bonelli, American barytone, was given the greatest ovation, barring the first appearance of the season, when he sang the rôle of the senior Germont in the first performance of Verdi's "La Traviata" at the Metropolitan Opera House last night. The Schipa, former singing mate of the Chicago Civic Opera, Tito Schipa, sang at his debut as a Metropolitan member.

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28 Toronto, Canada
31 Rochester, N. Y.
- Feb. 2 Cincinnati, Ohio
3 (Orchestra)
6 Omaha, Neb.
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10 St. Louis, Mo.
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(Cleveland Orchestra)
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(Town Hall)
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26 Boston, Mass.
(Orchestra)
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- Mar. 3 Pittsburgh, Pa.
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Stuttgart Opera Restores Wagner's Early Die Feen

(Continued from page 5)

musical dramatist, and there is a technic equal to every problem which may confront it. The style of this juvenile opus possesses a homogeneity that Wagner was not again to achieve till he composed Lohengrin. The instrumentation shows an amazing color, warmth and suppleness. Weber and Marschner could scarcely have bettered it. The vocal writing, though not easy, is idiomatic (Wagner benefited by the sharp-eyed supervision of his experienced brother, Albert). But the things which make Die Feen memorable and, indeed, epoch-making are the tremendous punch and vitality of the second finale, the choruses of warriors in the same act, the mad scene of the hero, Arindal, the dramatic scene of the heroine, Ada, and the exquisitely delicate treatment of her charming cavatina in the opening act.

A FINE PRODUCTION

The opera was admirably produced in Stuttgart, whose theatre is the richer for a fine, idealistic enterprise. Outstanding among the singers were Margarethe Teschemacher, the excellent soprano who impersonated Ada, and the tenor Eyvind Laholm, who accomplished a capital piece of work in the silly and difficult role of Arindal. The piece was picturesquely staged by Felix Czirossek, who circumvented the difficulties of the numerous magic transformations with a liberal use of the light projection apparatus, now so popular in German opera houses for economic and other practical reasons. Carl Loenhardt conducted admirably. The audience received the work warmly enough to encourage the hope that it may not be immediately re-entombed.

WOZZECK AGAIN

In Berlin we are at last on the eve of a Wozzeck restoration. During the past weeks the opera houses have done little more than simmer mildly. The Staatsoper staged a handsome production of Mozart's Idomeneo in Richard Strauss' perversion. Vain labor! Idomeneo, for all the beauty of its music, is impossible in this day and age and it is just as well to face the fact. Certainly, it would take more than the kind of singing visited upon it at the Staatsoper to galvanize the cadaver into transient life. The Städtische Oper had better luck. After the fizzle of Der Schmidt von Gent, it put on good old idiotic Martha in lively style with Maria Ivoguin, Elsa Ruziczka, Kolomon von Pataky and Ivar Andresen in the leading parts, and behold all the *Spießbürger*, the grandmothers, the maiden aunts and the dumb-bells are flocking to Charlottenburg in droves.

A BOOM IN CONCERTS

The concert halls are working overtime. The religious holidays, Busstag and Totensonntag, brought the usual quota of choral and chamber music. The pianists also have been active. For one thing, the Singakademie housed a recital by Rudolf Serkin which deserves to be recorded in letters of flame. Greater and greater seem to grow the intellectuality, the technical accomplishments, the consummate musicianship and the imaginative penetration of this strange and ascetic looking young man. He played Mozart, Schubert and Chopin on this occasion. But the central feature of the recital was the breath-taking performance of Beethoven's Diabelli Variations—a performance which the writer is inclined to believe only Artur Schnabel can equal. In this encompassment of the teeming philosophy of this formidable composition, Mr. Serkin's reading was cosmic—no less!

ROSENTHAL'S JUBILEE

As soloist at the third of Erich Kleiber's Philharmonic concerts there appeared Moritz Rosenthal, playing the A major concerto of Liszt. Mr. Rosenthal is celebrating a jubilee this year—his sixtieth on the concert platform. This performance was worthy of such an event. Possibly the venerated artist allows himself little licenses calculated to surprise the accompanying conductor, but with all the vastly accomplished pianists at large today where is the one who plays Liszt with the romantic sense, the rhapsodic feeling and the particular quality of bravura that he brings to it? Rosenthal's Liszt is the authentic, the essential Liszt, with all the largesse, the pomp and panoply inherent in this music. It is the incomparable evocation of an age that is gone and a style which is passing.

The rest of Mr. Kleiber's program consisted of an unimportant, but well scored and ingratiating suite by Roussel and the Fantastic Symphony of Berlioz, which one seldom hears played with such brilliancy and inner conviction.

The second of Bruno Walter's concerts brought a rather coarse performance of Beethoven's eighth symphony and a musically but chilly one of the Brahms violin concerto, with Adolf Busch as soloist. The

novelty of the occasion was the concert suite which Strauss made out of the score of his Schlagobers ballet. It is brilliantly orchestrated music, with borrowings from Rosenkavalier and elsewhere, entertaining but not vastly important. One suspects that its fate will be something like that of the Bürger als Edelmann extracts.

The second appearance of Eugen Jochum, this time at the head of the Rundfunk Orchestra, did not encourage the belief that any potent talent is here in function. One of Herr Jochum's ideas seems to be at present to imitate as closely as possible the mannerisms of Furtwängler. His reading of Brahms' first symphony had little in its heavy commonplaceness to justify all the quiverings and spasms that accompanied it.

MENUHIN DRAWS MOB TO PHILHARMONIC

Far from impairing the Berlin popularity of Yehudi Menuhin, the advent of Ruggero Ricci seems only to have enhanced it. The Philharmonic was mobbed for Menuhin's single recital of the season. The young man was heard in Schumann's D minor sonata for violin and piano, Bach's unaccompanied sonata in G minor, Chausson's Poème and some short pieces. It is almost impossible to say which he played best, but throughout the evening his art was at its most transfigured. The Bach sonata was one of the supreme musical disclosures of the season to date.

Song recitals have been relatively few in number and slight in importance. The appearance of Beniamino Gigli, accomplished tenor, at the gigantic and acoustically villainous Sportpalast (Berlin's Madison Square Garden) scarcely comes under the head of a recital. Accompanied by the Philharmonic under Max von Schillings, the tenor sang arias from L'Africaine, Martha, Pagliacci and Aida. Italian folk songs and other matters were likewise on the bill. The enthusiasm on this occasion resulted in a second concert December 3.

KIPNIS AT HIS BEST

Recitals in the true sense of the word were given at the Beethoven Saal by Alexander Kipnis and that well-graced baritone of the Städtische Oper, Gerhardt Hüsch. It was Mr. Hüsch's first venture into the recital field, and admirable as he is in opera, it can scarcely be claimed that he seems to the concert manner born. His singing had excellent features but proved monotonous on the whole. Mr. Kipnis, on the other hand, is a seasoned recitalist and was at the top of his form in a program of Mozart, Schubert, Wolf, Gretchaninoff and Russian folk songs. Taste, temperament, vocal beauty and artistic proportion distinguished everything he did on this occasion.

MacDowell Colony Jubilee Celebrated

(Continued from page 5)

also close to the MacDowell tradition, opened the concert with The Saracens and Lovely Aida. The Mendelssohn Glee Club, directed by Ralph L. Baldwin, sang three choral works, The Crusaders, Midsummer Clouds, and the Dance of the Gnomes.

A distinguished band of artists, Paul Kochanski, Misha Piastrow, violins; Joseph Emonts, cello; Albert Stoessel, viola; Simon Bellison, clarinet; Harry Glantz, trumpet; Saul Goodman, tympani; Ernest Schelling, piano, played Louis Gruenberg's Daniel Jazz, with Colin O'More, tenor, assisting. Mr. Gruenberg conducted his work, a product of the MacDowell colony.

Two sonnets of Edwin Arlington Robinson were read by Ruth Draper, who also contributed her indescribable portrait of an English provincial lady opening a bazaar.

Legende and Dirge from the Indian Suite, led by Schelling, and the second concerto, with Ernest Hutcheson, pianist, as soloist, closed the program.

So New York has joined in the nationwide commemoration of the anniversary of MacDowell's passing—the twenty-fifth anniversary of his renewed living, a friend to the arts of his country. Orchestras throughout the land are playing his symphonic works during this memorial month; clubs are honoring him in small towns and large cities. It is a well earned tribute.

Oratorio Society Announces Soloists

Soloists with the Oratorio Society of New York in their production of The Messiah at Carnegie Hall, New York, December 27, will be Josephine Antoine, soprano; Marie Powers, contralto; Dan Beddoe, tenor; and Julius Huehn, bass-baritone. Albert Stoessel, the society's conductor, assumes a different

role at the second concert, March 9, at the Riverside Church, New York, when he appears as violin soloist. Hugh Porter will be at the organ. For the Bach B minor mass (Carnegie Hall, May 2), the soloists will be Louise Lerch, soprano; Rose Bampton, contralto; Dan Gridley, tenor; and Frederic Baer, bass.

Carmela Ponselle to Sing Many Operatic Roles

Carmela Ponselle, who sang the role of Carmen in Union City, N. J., December 4, under the auspices of St. Joseph's Club, is to open her season with the Metropolitan Opera as Amneris in Aida on January 14. This winter finds Miss Ponselle taking an increased number of leading mezzo-soprano roles with Gatti-Casazza's forces, these including, besides Amneris, Santuzza in Cavalleria Rusticana and Laura in La Gioconda. Metropolitan audiences will doubtless see



CARMELA PONSELLE

Miss Ponselle in the last named character opposite her sister Rosa in the title part. The former's repertoire also holds the Delilah of Saint-Saëns and a delineation of Carmen in which she has been coached by Mme. Pilar-Morin, who presented the story of the Bizet opera on the speaking stage under Belasco about twenty years ago. Carmela Ponselle has had her entire dramatic training from Mme. Pilar-Morin.

The mezzo-soprano joined the Metropolitan Opera Company six years ago. At that time she was devoting considerable time to missionary work on New York's East Side. An appearance at a concert given by the Catholic Guild brought Miss Ponselle to the attention of Otto Kahn, then president of the board of directors of the Metropolitan. She first sang at the Metropolitan with her sister at one of the Sunday night concerts. Following this, Gatti-Casazza offered Miss Ponselle a contract, and she made her debut as Amneris.

This season, in addition to her operatic and concert bookings, Miss Ponselle will be heard on the air.

Idelle Patterson Artist Wins Atwater Kent Prize

Lydia Summers, this year's winner of the Atwater Kent prize, is a pupil of Idelle Patterson. Her selection reflects much credit upon Miss Patterson, inasmuch as her pupil, Saida Knox was the winner last year.

Miss Summers, who is a sister of Capt. Milton Summerfeldt, sings on the Cathedral Hour over WABC, is soloist at Calvary Methodist Church, and a member of the Braims Quartet.

Since her honors of last year, Miss Knox has been singing frequently. She recently performed Martha in Bridgeport, Conn., and had been engaged for The Messiah at the Broad Street Church of Newark, N. J., on Christmas and a performance at the Ridgewood (N. J.) Choral Club.

Gallo Flies to Mexico

Fortune Gallo, of the San Carlo Opera, is on his way to Mexico, flying there by aeroplane with Prescott Van Wyck, painter and sculptor. The two plan to produce a Mexican revue in New York sometime after the holidays, and their present trip is for the purpose of gathering native material, atmosphere, and artists. Mr. Van Wyck, who lived in Mexico several years, will be artistic director of the production, and Mr. Gallo will manage the executive and business end.

Leopold Godowsky in New York

The distinguished pianist and composer, Leopold Godowsky, has returned to New York after a long vacation away from the metropolis, spent in rest and musical labor, and will remain on the banks of the Hudson during the rest of the winter. He is at the Hotel Ansonia.

As "The Dubarry"

GRACE MOORE

Triumphs

The New York Times:

The ornament of this production is a singing actress. *Grace Moore sings Dubarry and plays her to the kingly playgoer's exacting taste. As a singer Miss Moore takes full pre-eminence.* Her voice is effortless and brilliant, and in the higher registers that tax most operetta songsters she has a rapturous sweetness of tone. As an actress she has a gracious animation that wins your affection for Dubarry and Miss Moore.

New York World-Telegram:

VEHICLE OF GEM IN SINGING OF TITLE ROLE BY GRACE MOORE

She sings very well indeed, clearly and easily, with warmth and even texture. And, unlike most ladies from the opera house deeper down Broadway, *she is a treasure to the eye.* An evening as tasteful as it is tuneful, and as tuneful as it is tasteful. The operetta was received last night with ardent acclaim by an intelligent and appreciative audience.

The New York Herald Tribune:

If you crave an evening of sentimental song and tableau, Grace Moore will provide it for you in "The Dubarry." When she sings "I Give You My Heart," *you will not wonder that she was coveted by a king.*

The New York Evening Post:

GRACE MOORE SINGS DELIGHTFULLY

It is decidedly worth seeing because of what Grace Moore adds to it in the way of charm and life. Surely no one needs to be told at this date that *such an effortless, full-throated, beautiful voice as Miss Moore's is even rarer in a Broadway theater.* Miss Moore's voice, however, is not her only asset. She grows increasingly charming as the evening progresses. Last night's performance can be described as *one of the most brilliant solo performances that has yet been given by Grace Moore.* The evening took on a joyous importance for which she is to be thanked. Meanwhile it becomes manifest that *Miss Moore has conquered her audience even more triumphantly than the real Dubarry conquered her king.*

New York Evening Post:

In the list of actors and actresses who made the richest contribution to the new season; Grace Moore because of the loveliness of her voice, the appeal of her personality and the virtuosity of her performance in the title role of "The Dubarry," *an operetta for which she is the main excuse!*

New York American:

GRACE MOORE'S CHARMING VOICE AND SPARKLING PERSONALITY ILLUMINE COHAN STAGE

An evening of heartily acknowledged loveliness and brand new delight. It is a naughty and forever chuckling romance. Miss Moore, handsome and lively lady, is on the very peak of a new popularity. *She could sing for me in a palace, a hovel or an arctic igloo.* She appears by courtesy, of course, of the Metropolitan Opera House, which never, in its direst distress, ever needed her more than "The Dubarry" needs her. She is to it what buoyance is to a ship; what wind is to a kite or a nickel to an automat. She is its life, its reason, and its finest excuse. *Thanks mostly, I suppose, to Grace Moore, Broadway has another hit on its hands in "The Dubarry."*

New York Sun:

Given something to sing she sings it beautifully. Her acting had fresh vividness of its own. And she has another notable quality. She looks like somebody. *She makes "The Dubarry" her own to an uncommon degree.*

Boston Evening Transcript:

To end, Grace Moore singing and acting the Du Barry. Whatever her voice in the august precincts of the Metropolitan and music-drama, in the Shubert and in operetta, it is persisting pleasure to hear—clear, full and in womanly prime, even-tempered and even-textured . . . firm-poised yet quick to color and shading; warm with the essential Viennese richness, managed with the Viennese ease, susceptible to the situation upon the stage, to the singing orchestra beneath. *Such a voice and skill are wonder-working in operetta;* while at every turn Miss Moore improves opportunity. Her speaking tones, essential to the genre in which she now appears, serve her well; the audience and the character no less. Before the three hours' "session" was done, she had shaded, rounded and animated a part into a character;



Photo by White, N. Y.

clothed it in her own changeful comeliness; enriched and expressed it in a voice and song that were strange new things on an operetta stage. The best of the Central European theaters could not have bettered her performance; in usual course fall far below it.

Boston Herald:

Miss Moore, as singer and actress, was justly applauded. As a whole her singing was artistic; that of a woman who respected vocal art.

Boston Traveler:

The first major stroke was the casting of Grace Moore, Metropolitan Opera soprano, for the title role. Miss Moore has more than a beautiful soprano voice to contribute to the historic role of Dubarry. There is the wholesomeness of her blonde beauty, her winning smile and other physical attributes to lend personal charm. *Long after the production has left Boston the picturesque loveliness of her Dubarry will linger in the minds of those first-nighters, who roused to a high pitch of enthusiasm, rose to their feet at the end of the performance last evening at the Shubert, to shout their "bravos."*

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NEW YORK CONCERTS

DECEMBER 5

Guatemala-Mexico Symphonic Marimba Orchestra

In a program which called for the display of a variety of talents this aggregation of young men from Central America was heard at Town Hall in the evening, under the baton of Senor Del Pozo. Senorita Margo, billed at the "premier Spanish Danceuse," showed her terpsichorean prowess; Angel Soto, Mexican tenor, sang; and Celso Huratado gave solos on the marimba.

The orchestra is well drilled and plays with an evident love of its work. Tonally the results obtained are a trifle monotonous, owing to the prevailing dark timbre of the instruments employed. But a gratifying precision in attack reflected credit on both conductor and players.

Starting with Granados' Aires Andaluces, the orchestra proceeded with numbers by Moszkowski, Soto, Otero, Chopin, Lecuona, Brahms, Albeniz, Ravel (Bolero) and others, and wound up with Liszt's Second Hungarian Rhapsody. Senor Soto displayed a robust tenor voice of good quality and range in songs by Soto, Otero and Serrano, which were followed by encores, one of which was the Paradiso Aria from L'Africaine. Sen. Huratado gave arrangements for his instrument of compositions by Chopin and Paganini, playing Riess' Perpetuum Mobile and Kreisler's Schoen Rosmarin as encores. Senorita Margo danced a Malagueña, by Lecuona, Leyenda by Albeniz, and Alegrias by Valverde, also giving encores. The attractive lady managed a seven-foot train of heavy satin and a pair of castanets with much skill, the while she stepped through her chosen dance tests with sinuousness and grace.

An audience of fair size enjoyed and applauded the talents of the visiting company.

Dai Buell Bach's aria with thirty variations (Goldberg Variations) constituted Dai Buell's one work program at Steinway Hall on Monday afternoon, when two performances were given an hour or so apart for two distinct audiences.

One could gather from Miss Buell's prefatory remarks on the work that she had come with a sincere devotion to Bach, and that she had left no stone unturned in her study of the composition. Her talk was punctuated with little human touches which added immeasurably to the afternoon's music, for it brought the jollity of Bach, and his gayer self into the little hall.

To memorize the entire list of variations was no small task. Miss Buell, using the Bischoff edition, played with fine color and technical finesse. The moods of the varying forms were well marked, and altogether the performance was a pleasant and unusual experience.

DECEMBER 6

Philadelphia Orchestra

Eugene Ormandy, one of the procession of conductors being heard in New York this winter, led the Philadelphia Orchestra at its most recent concert in Carnegie Hall. The program consisted of the Chaconne, Bach-Hubay; Schumann's

first symphony; Honegger's Rugby; Georg Schumann's Dance of the Nymphs and Satyrs; Ravel's Daphnis and Chloe (suite No. 2).

Mr. Ormandy, regular conductor of the Minneapolis Symphony Orchestra, is a young man in his thirties, but already expert with the baton, and what is even more important, a thorough and resourceful musician, with sensitive responses, and an authoritative way of communicating them to his hearers.

His chief test pieces were the Chaconne and the symphony. In the former, Mr. Ormandy, himself a violinist, grasped fully the spirit of the immortal fiddle epic, and gave his interpretation fine breadth and classical fervor. Hubay's orchestral arrangement is reverential and effective, the chord climaxes (done with brass) being especially impressive. Schumann's symphony gave forth its romantic charm in Mr. Ormandy's treatment, which kept in mind the admonition of the composer that these pages are an expression of the spirit of spring.

Honegger's Rugby has worn thin as modernistic music. (His Pacific 231 is a much better score.) The Ormandy performance had impetus and pictorial point. His poetizing in the Ravel opus was one of the best achievements of the slim, energetic, and gifted conductor from Minneapolis, whom the Philadelphia Orchestra aided with technically finished and tonally lovely playing. His auditors gave Mr. Ormandy warm recognition and recalled him repeatedly.

Essex House Musical Morning

Poldi Mildner, pianist; Kurtis Brownell, tenor, and the Perole Quartet appeared at the first of the Essex House morning musicales, with Lily Pons and Lotte Lehmann as guests of the occasion.

Miss Mildner proved quite as startling a young lady as on her debut here. Tones flashed, and basses trembled, while roulades and glissandos tumbled from the piano. Schubert's Fantasia was a happy hunting ground for her myriad technical attributes; the shorter pieces of Debussy, Prokofieff and Breitenfeld a reiteration of them.

Songs of Wolf, Grieg, Fauré and a Scotch border song were offered by Mr. Brownell. His voice is of rich texture, especially adaptable to dramatic airs, and he was applauded roundly. The Perole Quartet played a Haydn quartet with splendid finish and precision.

Percy Grainger and the Durieux String Ensemble

Percy Grainger donned his cap and gown, figuratively, of course, and appeared as Professor Grainger, lecturer, at Steinway Hall, discoursing on Melody versus Rhythm on Tuesday afternoon. The Durieux String Ensemble and Durieux Quartet supplied the musical illustrations.

His interest in folk melodies, and his neatly turned arrangements of them which have been heard far and wide, spoke far in advance of Grainger's attitude. He is a champion of melody. The rhythmic orgy which has sent the world dancing downhill during the past decade or so, which has infested business, and in its psychological aspect produced the efficiency expert and the scourge of mass production, has spent itself, and the soul stirring, peaceful, thought-producing melody is swinging on the upward side of the cycle. All of which is only a bird's-eye view of the philosophies and arguments which Mr. Grainger placed before his audience. It was a jolly discourse, not at all pedantic, and would have offered many hearty laughs to even a growling office manager who would have heard himself described as so practical that he is unable to meet the small practicalities of life (rather like not seeing the woods for the trees). To Grainger, the lover of melody, the emotional man or woman, is by far the rhythmic magnate's superior.

The ensemble played illustrations ranging from the sixteenth and seventeenth centuries to Delius and Cyril Scott. There were also records of Javanese and Madagascar native melodies.

Sylvain Robert and Edgar Lee Stone

A joint debut evening recital at Town Hall presented Sylvain Robert, baritone, and Edgar Lee Stone, American pianist (nephew of the poet Edgar Lee Masters). Walter Golde was the singer's excellent accompanist.

The baritone's list had In Questa tomba oscura (Beethoven), old Italian airs by Gaffi and Legrenzi, Eri tu from Verdi's Ballo in Maschera, Largo al Factotum from Rossini's Barber of Seville, songs in Spanish and French by Alvarez, de Falla, du Bois and Pessard, the Drinking Song from Thomas' Hamlet, and English songs by Carmichael, de Golier and Wolfe. Mr. Robert's tones lie in the tenor robusto range rather than in the baritone class. His middle register was

used effectively in the songs of de Falla and Alvarez, but in the arias and more taxing numbers his voice was not always adequate. The interpretations lacked in full color and variety.

Mr. Stone played three pieces by Chopin—Ballade in F minor, Valse in A flat, op. 42, and Etude in A minor, op. 25, No. 11. Nervousness affected the performance, but the player proved to be sensitive and musicianly, even if lacking in confidence.

DECEMBER 7

Helen von Doemming Talent marked the recital of Helen von Doemming, Chicago soprano, who made her New York debut at Steinway Hall on Wednesday evening. Bruch's Ave Maria, oft-heard songs of Duparc, Fauré, Schumann, Grieg, Reger, Strauss, and German songs of Gainsborg, listed with a pot-pourri of American compositions, were her offerings. Aside from musical feeling, Miss von Doemming also has a clear, easy flowing voice, latent with color, which she will be able to use more deftly as she becomes more experienced. Added to this she sings in absolute pitch, and altogether has excellent promise. She was accompanied by Stephen Whitford.

MacDowell Colony Benefit

(See page 5)

DECEMBER 8

Plaza Artistic Morning Amid a cannonade of flashlights and a fusillade of applause, Anna Case Mackay stepped into the musical pattern of things at the Plaza on Thursday morning. It was her "second debut." Gracious, lovely to look at, her audience knew it was the same Anna Case they greeted, and she won them anew with her little graces, her delightful little musical drawings, and with just herself. She sang Mignon's air from Thomas' opera, short French folk-songs, and songs of Sgambati, Rachmaninoff and Arne.

The program was shared with Efreim Zimbalist, violinist. Mastery is probably the only word with which to label Zimbalist's playing, which blends in one artistic whole a high degree of mellowness, a touch of whimsy and soft glow, and superb musicianship. Vitali's Chaconne, and a selection of short pieces were the offerings of Zimbalist. He stirred his audience and touched them with the complete beauty of his playing.

Edwin McArthur furnished splendid accompaniments for Mrs. Mackay; Theodore Saldenberg equally satisfying ones for Mr. Zimbalist.

Singers Club of New York

The ancient order of The Singers Club of New York occupied Town Hall platform on Thursday evening, faced by an invited audience, numerous and in gala attire. Charles A. Baker, the conductor, wove his potent spell over the chorus in numbers by Ralph L. Baldwin, Kramer-Barlow, Manning-Nash and others. The immortal Spirit of Song (Archer Gibson) was a much-applauded offering, and included incidental solos by Clinton Inglee and Wesley Aves. Ho, Jolly Jenkin by Arthur Sullivan, had Carroll Voorhees as the ensemble's featured voice. At the end of the first part of the program, Mr. Baker led his cohorts in Adeste Fideles, and motioned for the audience to rise and join in the last verse. Ruth Rodgers, the assisting artist, sang a German group and items in English by Coleridge-Taylor, Olive Carey, Isadore Luckstone and Amy Worth. Beatrice Anthony was at the piano for Miss Rodgers. Edward Hart played piano accompaniments for the club, and Irving G. Davis furnished the organ background. The audience registered its approval by unstinted applause.

Philharmonic Orchestra

At the Thursday evening and Friday afternoon concerts of the Philharmonic Orchestra, under Issay Dobrowen, the program had a Passacaglia (first time in New York) by Ludwig Irgens Jensen, twenty-eight-year-old Norwegian composer; Fire Bird suite, Stravinsky; and second symphony by Brahms.

Mr. Dobrowen gave further evidence of his pronounced powers as a musician, interpreter and commander with the baton. He strives for no superimpositions of "originality" in his readings. His main artistic purpose seems to be the sincere, well considered, and finely proportioned reproduction of the music he presents. He strives always for beauty of tone, balance in dynamics, and continuity of organic line. He is impressing his hearers in New York strongly with his performances, and has won their respect also with his dignified and modest bearing, the earmarks of a deeply serious artist.

Jensen's Passacaglia, a lengthy work, treats that form with some freedom, but in a modern (not modernistic) classical vein.

ATTRACTIONS

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The theme is muscular, but of inherent nobility. Variety and mastery are in the orchestration. The harmonic scheme has rich facets. Warm recognition of the composer's work came from the listeners.

Dobrowen made an appealing as well as brilliant tonal picture of Stravinsky's gem studded score, and the orchestra played it magnificently.

Brahms poetized, sang, and registered his dramatic episodes, in convincing manner under Dobrowen's leadership. As a critical colleague remarked, "It was a sort of sublimated and amplified chamber music performance, irresistibly direct and intimate." The present writer could not better express the Dobrowen achievement.

The Philharmonic Orchestra, in wonderful form, partnered Dobrowen superbly, and he bade the players rise to acknowledge the large share of applause which the audience palpably meant for the instrumentalists.

DECEMBER 9

Durieux Chamber Music Ensemble

Earlier in the week the Durieux Chamber Music Ensemble appeared as assisting artists with Percy Grainger. On Friday evening, Mr. Grainger returned the compliment, and appeared as the ensemble's guest in his own Handel in the Strand, and gave the first American performance of Ye Banks and Braes o' Bonnie Doon. Mr. Grainger's uncanny skill in retaining charm and ancient old-world feeling for his transcriptions, and infusing it into original works treating of old-time subjects is no doubt fostered by his long and untiring study of this particular genre of music. The results are straightforward, simply patterned creations, never austere in their simplicity, but graceful and ever so neatly fashioned.

Cinq Hai-Kai, by Jacques Pillois, scored for flute, violin, cello and harp, was played with due regard for the atmospheric qualities of the composition, and with the St. Paul Suite of Gustav Holst made up the remaining novelties of the unacknowledged program. Works of Sibelius, Rimsky-Korsakoff, Handel and Mozart also were heard. The ensemble plays with finish and in good style, the various instruments being well blended in tone and rhythm. The audience was cordial.

Sergei Rachmaninoff

An unconventional program was given by Rachmaninoff at his Carnegie Hall recital, the chief numbers being his own second piano sonata, and Beethoven's Appassionata Sonata. The rest of the list was devoted to transcriptions of songs: Schumann-Liszt's Dedication, Schumann-Tausig's Smugglers, Chopin-Liszt's Maiden's Prayer and The Return Home, Schubert-Liszt's Serenade, Schubert-Rachmaninoff's Brooklet, Rachmaninoff's Daisies and Wagner-Liszt's Spinning Song.

Rachmaninoff was in better form than at his previous recital and gave full evidence of his familiar high qualities as a musicianly interpreter and expert technician. His sonata does not rank with the finest of his compositions. It is diffuse, episodic, and of no great interest in thematic content. A large audience applauded and encoored the Russian master.

DECEMBER 10

Musicians' Emergency Aid With an orchestra of 175 players, Walter Damrosch conducting, and 15,000 listeners present, the second of the five concerts for the benefit fund of the Musicians' Emergency Aid, took place at Madison Square Garden last Saturday evening.

Although Bach and Wagner divided the program between them, it may safely be assumed that, aside from a desire to help the worthy cause, the larger part of the vast assemblage was attracted chiefly by the soloists of the occasion: Margaret Matzenauer, who sang O Pardon Me, from Bach's St. Matthew Passion; a galaxy of six eminent pianists in the Bach concerto in C major for three harpsichords with string orchestra (the performers in the "sextuple" work, effectively amplified and arranged by Harold Bauer, were that master himself, and Josef Lhevinne, Mischa Levitzki, Lee Pattison, Ernest Schelling, and Olga Samaroff), and Paul Kochanski and Efreim Zimbalist, playing the Bach double concerto for two violins.

Part II of the program was devoted to Wagner—and more well known soloists: Paul Althouse and Dorothee Manski, in the Love Music and Brangäne's Warning, from the second act of Tristan and Isolde (ar-

(Continued on page 21)



MARGARET SPEAKS

was soloist with the Montclair, N. J., Glee Club (Mark Andrews, conductor) on December 15. Miss Speaks is also a member of the Humming Birds, a trio that broadcasts over the Columbia chain and on the Musterole Hour, and recently fulfilled a week's engagement with Arnold Johnson's Orchestra at the Keith-Albee Theatre in Brooklyn, N. Y.

TITO SCHIPA, Metropolitan Opera Tenor writes:

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November 23-1932
My dear Frantz:

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METROPOLITAN OPERA

LUCIA, DECEMBER 5

A fashionable audience heard Lily Pons sing Lucia on Monday night with the same cast used previously this season in Donizetti's opera—Tito Schipa (Edgardo), Giuseppe de Luca (Lord Ashton) and Tancredi Pasero (Raimondo). The performance was spirited and the artists repeated their excellent portrayals. Bellezza conducted.

LAKMÉ, DECEMBER 7

Giving renewed evidence of her sublimated vocal art, Lily Pons presented the role of Lakmé (in Delibes' opera of that name). The part suits her ideally for she looks it as well as intoning and acting it. Opposite the prima donna was Giovanni Martinelli, the tenor tried and true, who gave a performance, both vocally and histrionically, that reached the high spots and belied the fact that he has been projecting his art over the footlights for so many years. Further there were Gladys Swarthout, as Mallika, and other capable protagonists such as Doninelli, Rothier, Windheim, etc. Louis Hasselmann claimed attention with his authoritative reading of the musical score.

Mme. Pons was in perfect voice, and the quality of her highest of high sopranos as well as the virtuosity of her coloratura left nothing to be desired. The famous Bell song, with its difficult cadenza and staccato passages, aroused the audience to frenetic applause, and the continuity of the performance was temporarily suspended. Martinelli made a handsome soldier and ardent lover. His singing and familiarly authoritative musicianship, enhanced by his impassioned acting, were highlights in the performance. Miss Swarthout's opulent, dark-timbred voice shone to its best advantage.

The ballet, put together by Rosina Galli, was iridescent of color, and full of picturesque animation. Skill of a high order was shown by the solo dancers.

AIDA, DECEMBER 8

The first Aida of the Metropolitan Opera season, with Maria Mueller in the familiar role of the dusky heroine, was given before a large and enthusiastic evening audience. Frederick Jagel was the Radames, as whom he was introduced to the Metropolitan's subscribers about six years ago, since which time he has portrayed no less than a dozen other leading characters with noteworthy success.

Mme. Mueller was captivating to the eye and highly pleasing to the ear in her brilliant characterization. She was in fine voice, delivering her arias and duets with engaging interpretation and climactic vocal flourishes. Her Ritorna vincitor scored by its dramatic meaning. Jagel was fêted for his gripping singing of Celeste Aida. His strong tenor tones came through with clarity and richness, and his acting was convincing but never overdone. In the last scene his voice was as fresh and arresting as on his entrance. After their scenes both Mme. Mueller and Jagel were greeted with popular acclaim. Arthur Anderson, young American bass who joined the company last season, held the record of two performances a day (having been heard in the afternoon in Bohème and appearing as the King in Aida). It is not often that the Priestess is singled out for mention, for her role is done off-stage, but this time Aida Doninelli assumed the role, and did some skilled and highly musical singing in the first act. Karin Branzell, looking truly regal, was an aptly dramatic and opulently-voiced Amneris. Tancredi Pasero (Ramfis), Amonastro (Armando Borgioli), and Giordano Paltrinieri (messenger) completed the cast. The choruses were sung with spirit, and a warm word must be said for Rita De Laport's solo dancing in the colorful ballet scene. Tullio Serafin conducted *con amore* and authoritatively.

ELEKTRA, DECEMBER 9 (EVENING)
(See Variations, page 23)

IL SIGNOR BRUSCHINO, DECEMBER 9 (EVENING)
(See page 5)

SIMON BOCCANEGRA, DECEMBER 10
(MATINEE)

An excellent performance of the Verdi opera was the Saturday matinee offering. It would be difficult to say which of the principals—Lawrence Tibbett, Frederick Jagel or Maria Mueller sang best. Each was vocally admirable. The ensemble delighted the listeners. The opera is colorful and provides action aplenty while the score was given a lively reading by Serafin.

CAVALLERIA RUSTICANA AND PAGLIACCI,
DECEMBER 10

The perennially attractive double bill filled the house on Saturday evening, and evoked the usual enthusiasm. Additional enjoyment was afforded by the fact that quite a number of American-born singers appeared in the two casts.

Mascagni's one-act prize winner brought Leonora Corona in the role of Santuzza, Gladys Swarthout as Lola, Armand Tokatyan as Turiddu, Armando Borgioli as Alfio, and Philine Falco as Lucia. Miss Corona gave a touching and full-voiced portrayal of the unhappy heroine, and Mr. Tokatyan, in his best and most ringing and flexible voice, was equally impressive as the worthless betrayer. The scene in which he spurns her was tellingly presented. Mme. Swarthout, as the faithless Lola, was very attractive and seductive, and sang with engaging art and charm.

In Leoncavallo's Pagliacci Lauri-Volpi once again demonstrated his vocal power

and quality. Nina Morgana's Nedda possessed the requisite appeal both vocally and physically. Her death scene was extremely dramatic and her Bird Song was much applauded. Bonelli, as the illicit lover, had not much to do, but sang with refined art and lyrical outpouring, and acted with high intelligence. Bellezza conducted both operas.

SUNDAY NIGHT CONCERT, DECEMBER 11

A distinguished array of vocalists culled from the Metropolitan roster furnished the Verdi-Wagner program on Sunday evening. The soloists were Leonora Corona, Goeta Ljungberg, Doris Doe, Faina Petrova, Frederick Jagel, Armando Borgioli, Giuseppe de Luca, Friedrich Schorr and Ludwig Hofmann. There was, of course, the full Metropolitan orchestra, with Wilfred Pelletier conducting. Fifteen numbers were programmed, the Italian composer shading the German by one, as the election reports have it. However, to continue the metaphor, the interpretative returns were equal, the applause being evenly divided between Corona, Petrova, Jagel, de Luca and Borgioli for the Latin element, and Ljungberg, Doe, Schorr and Hofmann for the Teutonic. Mr. Pelletier bestowed his talents impartially, and commanded fine performances throughout the evening.

Rodzinski Returns to Los Angeles Philharmonic Orchestra

Spalding the Able Soloist—Clairbert in Excellent Recital

LOS ANGELES, Cal.—The return of Artur Rodzinski to the conductor's rostrum of the Los Angeles Philharmonic Orchestra after an engagement as guest-leader in Philadelphia caused ovations and the largest attendance of the season. The players, too, gave marked and enjoyable evidence that they shared this token of homage by performances of strong tonal and emotional impetus. The concert itself afforded Dr. Rodzinski ample opportunity to reveal baton versatility, opening with the Abduction from the Seraglio overture of Mozart, Elgar's Enigma Variations, and La Mer by Debussy.

Albert Spalding conspicuously contributed to the evening's pleasures with the D major Mozart concerto (Kochel No. 213) and Chausson's Poème. It is a far cry from the style of rococo Salzburg to the early impressionistic idiom of the Frenchman. However, the American violinist negotiated the airy elegance of the former as neatly and convincingly as the somewhat super-refined ecstasy of the Gallic dreamer. The audience was as generous to the visitor as to the maestro who supplied fine accompaniments.

Rodzinski took visible pleasure in the rather Brahmsian musings which the English composer devotes to his friends, and so did the members of the orchestra. Debussy likewise was given with a devotion that showed how much the musicians and the conductor relished the rarefied atmosphere and technical elusiveness of the Sea suite. Paudits betokened definite appreciation.

Younger Los Angeles, no doubt, shares the admiration of its elders for the orchestra, because 2,500 grade-school children constituted a rapt and grateful audience at the first Young People's concert. This series is a special undertaking of the woman's committee under the chairmanship of Mrs. Cecil Frankel, the latter taking keen personal interest in this form of education and philanthropy. Dr. H. P. Eames from nearby Scripps College furnished explanatory remarks for the little boys and girls.

This week also brought an undiminished average load of events, to mention only the first program of the Ellis Clubmen's chorus under the new conductor, Hans Blechschmidt; Jean Chown, contralto, special soloist.

Claire Clairbert was duly admired in two programs at the Ambassador Hotel, sharing one with Andre d'Arkor, Belgian tenor. The audience encouraged her to add multitudinous encores to a beautifully sung program.

Irene Mason Edwards, a protégée of Dr. Charles C. Draa, was presented by the latter in an all-Chopin recital.

Dr. George Liebling was featured last week by KJH, one of the largest stations in the West, when a program devoted entirely to his compositions was broadcast.

Vicente Escudero drew two big houses, assisted by his Iberian gipsy dancers under the concert direction of G. L. Smith. Alexander Stewart directed the first complete performance here of Dvorák's Stabat Mater, the ensemble being that of the Oratorio Reading Club.

Chamber music was made twice by the Vertcham String Quartet. In Pasadena they inaugurated the season of the Community Playhouse Association music section (Alice Coleman Batchelder, chairman and moving spirit in matters of such pro-

grams). Here they were sponsored by the Los Angeles Chamber Music Society. Mrs. Charles Thomasset, president. E. Robert Schmitz was the guest pianist both times, in the Schumann quintet. Albert Vertcham, violinist and Philip Kahgan interpreted the Divertimento by Ernest Toch. Beethoven, op. 18, No. 4, introduced the programs.

To speak justly as well as briefly of the debut of Amri Galli-Campi, American coloratura, is difficult. The young lady had to overcome a ridiculously ardent publicity campaign, an unfair and unwise handicap invoked upon her by an eager but inexperienced manager. Though her name invites obvious comparison, yet she bears it legitimately, it is said on fairly good authority. She sang a program, musically and technically better than offered by most performers on the larynx, and she displayed natural material of uncommonly good qualities and pitch which should place her in the front rank, if the "ifs" are met. These include considerably more and more varied color of tone, more musical phrasing, equal relaxation, and a general development of convincing interpretation along the lines of personal versatility. To repeat, the right teacher and proper management, plus routine, will take her far. She is more than good enough for investments along both lines.

Having started this letter reporting about

New York Philharmonic Guest Conductor Lauds America

Issay Dobrowen's Most Exciting Experience Was Leading First
Carnegie Hall Concert

Issay Dobrowen likes New York, its noise and bustle; its people, especially the New York Philharmonic Orchestra audiences which have been "so warm" in their reception of him.

The new conductor of the Philharmonic named as the most memorable experience of his visit the moment when he mounted the podium in Carnegie Hall on December 1 to take the place of his musical ideal—Toscanini—at the head of the orchestra. Mr. Dobrowen carries the laurels which he won on that occasion with refreshing modesty. "I think it went good, yes?" is his comment, except to say that all the critics were fair to him. Mr. Downes had criticized him here and there, but "that is all right," he added.

Mme. Dobrowen, who is accompanying her husband on his American travels, is also enthusiastic in her praise of New York. "The climate is better than California," she declared rashly.

Mr. Dobrowen's stay in this country has been a round of unceasing activity. He completed his second season with the San Francisco Orchestra and opened the new opera house there.

"What a crowd!" he recalled. "No, not to see me—the opera house."

At the end of his current appearances in the East he may return West for further engagements. When his schedule with the New York Philharmonic is completed, Mr. Dobrowen goes next to Philadelphia to head the orchestra there for eight weeks. During that time he will conduct the Philadelphia Orchestra in New York.

His American engagements ended, the Dobrowens sail for Europe, where he is booked for concerts in Germany, Italy, England, Norway and Sweden. Summer will find

the Philharmonic Orchestra, the Musical Courier correspondent means no innuendo by concluding with a word about the Silly Symphonies which are keeping active a staff of highly skilled musicians in the studio of Walter Disney, originator of Mickey Mouse cartoons. Since the grotesque Skeleton Dance a year ago, Disney has turned systematically symphonic. The problems of this delightful nonsense in tone, rhythm and cartoon might well arouse the interest of a young American composer with a flair for original humor as well as verve. Intelligent Hollywood has not forgotten the charmingly impudent music which Georges Auric had supplied to Renee Claire's French film, A Nous La Liberté. If the American advocates of Multiple Rhythm are more than mathematicians, but possess genuine humor and a quick hand, they might catch up with an opportunity galloping to success from the home of little Mickey Mouse. In fact, Pluto, Mickey's hound, faithful canine that he is, might rather like a new Leit Motif for Christmas.

B. D. U.

Gabrilowitsch Gives Exceptional Concert

Wiener Saengerknaben in Recital

COLUMBUS, O. — Ossip Gabrilowitsch, whose appearances here in recent years have been in the capacity of conductor, thoroughly delighted the usual large audience of the Women's Music Club on November 28 with a piano recital. His success as conductor of the Detroit Symphony Orchestra tends to obscure the fact that he is one of the finest living virtuosi of the piano. Those who had heard him in his touring days knew what to expect but he was a great surprise to the younger generation. The great artist played the kind of program he himself likes best with luscious, pure quality of piano tone. With due respect to Bauer and Rachmaninoff (who have played here this season) in their own niches of fame, the Gabrilowitsch recital, was, so far, the most enjoyable.

December 1 brought lasting impressions of the Wiener Saengerknaben. Besides many fine short choral compositions, some with piano accompaniment but most a *cappella*, they did a charming comic operetta written by a lad of twelve. That was several hundred years ago, however, and the lad's name was Mozart. The singing boys from Vienna were generous with encores. They sang Dixie as if they came from south of Mason and Dixon instead of across the blue and briny. Their concert resulted in a re-engagement two nights later at Central High School auditorium.

Capital University Conservatory staged another musical play for children on two successive days. This time it was The Nuremberg Doll by Adolph Adam. The cast consisted chiefly of members from the Cincinnati Zoo Opera Company. Lydia Dozier, credited with the translation of the text into singable English, sang skillfully in the dual requirements of the title role.

H. G. D.



ISSAY DOBROWEN

favorite relaxation, Mr. Dobrowen cited the scarcely relaxing pastimes of hunting and fishing, and mentioning them, he looked rather wistful, as if the time when he could devote himself to these pursuits seemed very distant.

J. V.

MARIA MÜLLER

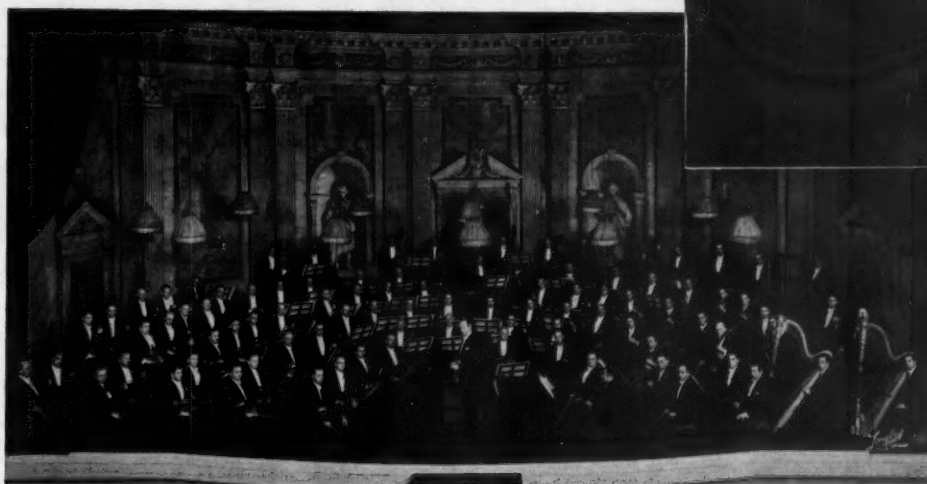
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EUGENE GOOSSENS

*Conductor
Composer*

CINCINNATI SYMPHONY ORCHESTRA

Eugene Goossens, Musical Director



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The following recent compositions by Mr. Goossens are in the press and will appear shortly:

"Don Juan de Marana," opera in 4 acts with libretto by Arnold Bennett.

Orchestral Suite from "Kaleidoscope."

Mr. Goossens' other published work, symphonic, operatic, instrumental and vocal, may be obtained from Messrs. J. & W. Chester, 11 Great Marlborough Street, London, and from Messrs. Curwen, London and Philadelphia.

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Minneapolis Symphony Orchestra
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Musicians Emergency Aid
Concert

Madison Square Garden
New York
April 3, 1933

CONCERT MANAGEMENT ARTHUR JUDSON
113 West 57th St., New York

Baldwin Piano

George Leighton, in Cincinnati Enquirer, Dec. 2, 1932:
"The performance of the symphony was one of the major achievements in the history of the Cincinnati Symphony... only such an orchestra as Cincinnati's and a conductor of the caliber of Eugene Goossens could have recreated so magnificently, so intelligibly, so Nina Pugh Smith, in Cincinnati Times Star, Oct. 14, 1932:
"Mr. Goossens' complete feeling for orchestral balance made of this clear movement as masterly and handling an exposition of orchestral many a long day at any symphony concert, directly heard or radioed from various centers of musical culture."
The Courier-Journal, Louisville, Ky., Nov. 1, 1932:
"The concert was worthy in every way of the reputation which the Cincinnati Symphony Orchestra and its gifted conductor enjoy among musicians, and the largest musical audience the Auditorium has seen since the season opened gave Mr. Goossens and his orchestra a cordial welcome and enthusiastic applause."
"The Bruckner Fifth Symphony."
"The Brahms Fourth Symphony."

CINCINNATI SYMPHONY ORCHESTRA

Eugene Goossens, Musical Director

SEASON 1932-1933

40 Symphony Concerts
10 Popular Concerts
5 Young People's Concerts
in Cincinnati

Touring Engagements

Tour bookings for Season 1933-1934 invited

A New Opera Company Is Formed in Chicago

Six Recitals Offered on Recent Sunday

CHICAGO—A new operatic venture, to be known as the Chicago Opera and Concert Company, is to offer opera-goers an opportunity to hear grand opera at admission prices ranging from twenty-five to seventy-five cents. The plans of the company were outlined by Norman Alexandroff, its president, and Carl A. Bright, vice-president, at a luncheon last week. Mr. Alexandroff stated that although he had kept the matter secret, he could now inform the Chicago public through the press that before the first of the year he would issue a statement telling of the singers engaged. He let it be understood that either the Auditorium Theatre or the Civic Opera House would harbor his company. Mr. Alexandroff further said that with the low prices he and his associate intend to charge, he hoped for the enthusiastic patronage of Chicagoans. He announced that the company could not make money even if a very large theatre were sold out, but could obtain a revenue to offset such deficits with the cooperation of radio and national advertisers paying for broadcasts of performances.

Both Messrs. Alexandroff and Bright are well connected in the radio world as president and vice-president of the National Radio Production Company. A large orchestra and chorus already have been selected, and Charles Lauwers, conductor of the former Chicago Civic Opera, and Richard Czerwinski, to be the musical directors and conductors. The name of Attilio Bernabini also has been mentioned as a conductor and chorus master.

SUNDAY CONCERTS

Many concerts took place on the afternoon of December 4. At the Playhouse Frank Teurfs, baritone, and Dorothea DeMuth, pianist, gave a joint recital. The George Dasch Ensemble Players offered another fine program at Fullerton Hall. Art Institute, with the assistance of Sonia Sharnova, mezzo, as soloist. The De Paul University Symphony Orchestra (Arthur C. Becker, conductor) presented an interesting program at De Paul Auditorium, with Julia Nesser Thome, pianist, and Josef Kowecny, violinist, as soloists. At the Medinah Club, under the auspices of Sigma Alpha Iota fraternité, Amy Neill, violinist and Serge Tarnowsky, pianist, appeared in joint recital. Edward Metz, pianist and A. Kenneth Stevens, tenor, were heard at the Stevens Hotel.

HANNA BUTLER'S ARTISTS STUDENTS

Also on December 4, at the Illinois Women's Athletic Club, two students of Hanna Butler were heard by a large and select audience. Marjorie Livingston sang Clair de Lune by Sulce, Ave Maria by Bruch, and Salome by Algenfritz. In each number she disclosed not only a voice of beautiful quality, well used, but also keen musicianship. She made a deep impression on her listeners. Arthur Glenn, tenor, sang with marked ability a group of songs. Especially praiseworthy were his *mezzo voce* effects in the Unforeseen by Cyril Scott. Both singers had the able assistance of Mrs. Y. C. Cooper as accompanist.

CHICAGO CLUB OF WOMEN ORGANISTS

The Chicago Club of Women Organists presented Lily Wadhams, Moline Hallam and Ora E. Phillips, organists; Ruth Bruan, soprano, and Alice Guernsey, violinist, at the Kimball organ salon, on December 5.

SIGMA ALPHA IOTA CELEBRATES

A dinner and musicale at the Allerton Club was given by Sigma Alpha Iota in celebration of Founder's Day, December 1. Hazel Howell, president of the Chicago second degree group, presided at the dinner; Nina Knapp, president of Gamma province, read the Founder's Day proclamation issued by the national president, Gertrude Evans; and Mae Saunders, national second vice-president, paid tribute to the founders.

The musical program, given in the Sigma Alpha Iota headquarters at the Allerton, enlisted the services of Roberta Hayes, Frances Fisher, Cordelia Pardee, and Mary Virginia Wallace, pianists; Maree Patterson Fellows,

Mary Lou Merrill, and Ruth Lino, vocalists; and Fredda Longfield, violinist.

MUSICIANS CLUB OF WOMEN

An Edward MacDowell program was given by the Musicians Club of Women at Curtiss Hall, December 5, with Virginia Knapp, Anne Slack, Edith Trewartha, and Agnes Bodholdt Conover participating.

BENEFIT CONCERT

Alpha Epsilon chapter of Sigma Alpha Iota presented a benefit concert at Columbia School of Music on December 5. Cordelia S. Pardee, Helene Grossenbacher, Emma Menke, Louella de Windt and Almada Biery Jones furnished the program.

ILLINOIS FEDERATION CELEBRATES MACDOWELL ANNIVERSARY

To commemorate the seventieth birthday of the late Edward MacDowell and the twenty-fifth anniversary of the founding of the MacDowell Colony, the Chicago district of the Illinois Federation of Music Clubs sponsored a MacDowell Silver Anniversary luncheon at the Stevens Hotel, on December 7th. Dr. Frederick Stock was guest of honor and principal speaker. Among those present were Mrs. William S. Ridgely, state president of the Illinois Federation of Music Clubs and several members of the state board. An interesting musical program featuring MacDowell compositions was enjoyed.

GIANNINI AT KINSLING MUSICAL

Dusolina Giannini, soprano, furnished the program for the second Kinsolving Musical Morning, in the Crystal Ballroom of the Blackstone on December 8. Mme. Giannini had prepared an unbacked program, which she sang with that beauty of tone, that authority and style which have endeared her to music-lovers. Beginning her recital with Canto di Primavera by Cimara, the singer followed with Benvenuto's Rispetto and Un bel di from Puccini's Madam Butterfly. Then came a group by Brahms and Strauss. Each song, beautifully sung, well deserved the applause of the select gathering which insisted upon encores at the conclusion of the group. After a short intermission we heard for the first time the Heart Cry by Giannini, an effective song, well contrasted with Ah, Thou Beloved One by Levitzki, another happy addition to the song literature. A Book of Verses by Powell Weaver was liked, as was the ever popular Hills by LaForge. One of the features of the program was the last group, which consisted of three Italian folk-songs arranged by Vittorio Giannini. Both compositions and interpreter greatly pleased the auditors, who again demanded additional numbers.

BARBARA SCHIAPPACASSE SCORES

It is stated by cable that Barbara Schiappacasse, a former pupil of Mrs. Herman Devries, scored a big success in her recent song recital at the Salle Pleyel in Paris.

CHICAGO CONSERVATORY ORCHESTRA TO GIVE CONCERT

The Chicago Conservatory Symphony Orchestra, under the direction of Richard Czerwinski, will give its first concert of the season at Kimball Hall on January 27. Soloists in piano, voice, violin and organ are to be selected from among the advanced students of the conservatory. A contest to select the soloists was held on December 16.

CHICAGO SYMPHONY CONCERT

Dr. Stock and the Chicago Symphony Orchestra acted as hosts on December 8 and 9 to the Chicago pianist Gitta Gradova. This marked Gradova's fourth appearance as soloist with the orchestra at Orchestra Hall. A native Chicagoan, Miss Gradova received most of her musical education in this city under the guidance of Esther Harris. She played the Rachmaninoff concerto No. 2, which she had performed at her first appearance as soloist with the orchestra. Miss Gradova is more than a technician; she is a fine interpreter, a virtuosa of the keyboard and her performance of the concerto aroused the enthusiasm of her listeners.

The purely symphonic numbers included

Mozart's symphony in D major, played only twice heretofore; MacDowell's Indian Suite, played twice in the past, and Berezowsky's Sinfonietta, given its first hearing here on this occasion.

The MacDowell composition was performed in commemoration of the twenty-fifth anniversary of the founding of the MacDowell Association, and was accorded an excellent reading by Stock and his orchestra. Of the novelty, the least said the better for all concerned. True, Nicolai Berezowsky's composition won a prize in a radio contest last spring, but as the French say, "In the kingdom of the blind, the one-eyed man is king."

AMERICAN CONSERVATORY NOTES

Nondas Rudig, student of Kurt Wanieck, was awarded first place in the recent Society of American Musicians Senior contest for appearance with the Chicago Symphony Orchestra. Miss Rudig will play the MacDowell concerto in a minor with the orchestra on one of the popular programs in the near future. Three of the four contestants in the final hearing were American Conservatory pupils, the other players being Vera Gillette, student of Mr. Wanieck and Howard Silberer, pupil of Rudolph Reuter.

ANNA GROFF-BRYANT STUDIO NEWS

Laura Howardsen, coloratura soprano, artist-pupil of Anna Groff-Bryant, who was presented recently in joint recital under the auspices of the Chicago Woman's Musical Club, gave a program of songs for the Rogers Park Woman's Club.

Grace Brand, lyric soprano, of the Brand-Miller Duo, appeared before the International Kiwanis Council luncheon at the Medinah Athletic Club and before the Willard Avenue Woman's Club.

Anna Groff-Bryant is planning a series of musicales and recitals to take place after the first of the year in her Chicago and Berwyn studios.

CHICAGO CONSERVATORY ITEMS

Plans are well under way for a Christmas party for the Chicago Conservatory juniors. The party is to be held on Christmas eve, and there will be a tree and gifts and candy enough to delight any child's heart. The Junior Players, under the direction of Rita

Smith, will give two short Christmas plays. Christmas carols will be sung around the tree by the children.

Lucy Atkinson, of the voice department, presented her students in recital on December 5.

Arthur Dunham, of the organ and theory departments, is giving weekly organ recitals at the Methodist Temple each Wednesday.

Kenneth M. Bradley, dean, gave a lecture at Texas Christian University, Fort Worth, Tex., on November 25.

RENÉ DEVRIES.

Summy Appointed Agent for Peters Edition

Clayton F. Summy Co., music publishers of Chicago and New York City, have been assigned the sole agency for the United States and Canada for Peters Edition, Leipzig. The latter, with a continuous existence of more than a century and a quarter, was founded by two musicians, Hoffmeister and Kuehnell, with the advice and cooperation of Beethoven. This firm is said to have published the first authentic and complete edition of the works of Johann Sebastian Bach. Its present catalogue comprises editions of standard and modern works. The present head of Peters Edition is Walter Hinrichsen, whose family has owned the business for many years.

Brodsky and Triggs in Two Appearances

The two-piano performances of Vera Brodsky and Harold Triggs are being heard on the air with increasing frequency. December 11, Roxy presented them on his program, broadcast over an NBC network, and they appeared the same evening in a special recital over WOR.

Dr. Otto Ehrhardt in Leipsic

LEIPSIK.—At the newly mounted performance here of Tristan and Isolde, the stage direction was under Dr. Otto Ehrhardt, and the public and critics were unanimous in their endorsement of the work of that gifted Wagner regisseur. C.

Ormandy Makes His Second Philadelphia Orchestral Appearance

PHILADELPHIA, Pa.—Eugene Ormandy, conductor of the Minneapolis Symphony Orchestra, made his second appearance of the season here on December 2 and 3, as guest conductor of the Philadelphia Orchestra. The program was interesting and pleasurable. The opening number was a transcription by Hubay of the Bach Chaconne, using the orchestral resources to excellent advantage. This was the work's first performance in Philadelphia in this form and it was received most enthusiastically. A splendid interpretation was given it by Mr. Ormandy, and an equally fine execution by the orchestra. Following this was the Schumann symphony in B flat, in the Mahler edition, which also was performed convincingly, each movement receiving detailed attention from conductor and men.

After intermission, Rugby by Honegger was presented for the first time in Philadelphia, and judging by the attitude of the audience it may well be the last. Dance of the Nymphs and Satyrs from Amor and Psyche by Georg Schumann was delightful. Ravel's Daphnis et Chloe (second series) closed the program. Mr. Ormandy received as cordial an ovation as has been accorded any visiting conductor, with the exception of Toscanini.

PENNSYLVANIA SYMPHONY ORCHESTRA

The Pennsylvania Symphony Orchestra gave its second concert of the season, under the direction of Henry Hadley, at Scottish Rite Temple on December 4. A policy of the orchestra is to play one composition of an American composer on each program. The one given at this time was Overture in the Olden Style on French Noels, by Philip James, the composer conducting. This was heard for the first time in Philadelphia, and was well received, the audience recalling the composer several times at the close. Dr. Hadley directed the Schumann symphony No. 4, giving it a thoughtful interpretation.

Constance McGlinchey, girl pianist, appeared as soloist in the Brahms concerto in B flat, with marked success. She gave evidence of careful training, hard study and serious purpose, as well as a good understanding of content. She was applauded cordially. In the third movement which is largely for piano and cello solo, Jacob Gessel of the orchestra provided artistic assistance.

THE BRAHMS CHORUS

The Brahms Chorus of Philadelphia, assisted by the Reading Choral Society (under the direction of N. Lindsay Norden) presented Bach's Christmas Oratorio, at the Baptist Temple on December 5. The soloists were Olive Marshall, soprano; Lillie H.

Fraser, alto; Frank Oglesby, tenor; Leon Hoffmeister, bass; and Laura Snyder, soprano (heard in incidental solo work). Dr. Rollo F. Maitland presided at the organ and Roma E. Angel at the piano.

It was a notable presentation, and to Mr. Norden goes the highest praise for his excellent training of the two choruses, which totaled about 300 voices. All of the ensemble work was admirably done, with particular honors to the chorales, sung *a cappella*. Each soloist scored, Mr. Oglesby leading with his extensive part as narrator, in which his clear diction was so important an element. Mrs. Fraser's rich voice was heard to fine advantage in the several arias allotted to the alto. Miss Marshall and Mr. Hoffmeister also acquitted themselves well. Dr. Maitland's artistic playing of the organ contributed much to the success of the performance, and the same may be said of Miss Angel at the piano. Mr. Norden held chorus and soloists under perfect control at all times and gave a magnificent reading of the work. M. M. C.

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Baltimore Orchestra Commences Season

BALTIMORE, Md.—The past several weeks, unlike what the immortal Shakespeare said, have not been a winter of discontent musically, as far as Baltimore is concerned. Quite a number of important recitals and concerts have taken place during that period.

The opening concert of the Baltimore Symphony Orchestra season is always an event of importance, and the initial program of the eighteenth year of this organization was an auspicious one. Director George Siemon began his third season with the first Baltimore performance of works by Honegger and Weinberger. Margaret Matzenauer, soprano, formerly of the Metropolitan Opera, was the soloist and displayed her opulent tones and abundant temperament in two arias. The orchestra played well and gave evidence of improvement since last heard.

PHILADELPHIA ORCHESTRA

The Philadelphia Orchestra gave the first in its series of four concerts, with Leopold Stokowski directing. The program was what the director deemed to call an all-classic one and was received enthusiastically. More of the same type will not be averse to Baltimore music-lovers, somewhat overfed during the past season with what, for want of a better term, are looked upon as novelties. The orchestra, as usual, played in a superb manner.

RECITALISTS

Fritz Kreisler paid his annual visit to Baltimore, presenting a typical Kreisler program. The violinist looked considerably older, although there was no notable change in his virtuosity.

Another one of Baltimore's regulars, Sergei Rachmaninoff, appeared in concert and gave a stimulating performance of a number of selections seldom heard.

José Iturbi made his Baltimore debut. His recital created much favorable comment, and his early return will be very welcome.

The singing of Elizabeth Duncan McComas, as Santuzza, and the work of the chorus featured the Baltimore Civic Opera Company's production of *Cavalleria Rusticana*. A good-sized audience also applauded Douglas McComas in the role of Turiddu, and Fred Pilgrim as Alfio, and won a repetition of the tuneful intermezzo.

Recent events in the Friday afternoon series at the Peabody Institute have been up to the usual high standard. None was productive of more pleasure than the program given by Dusolina Giannini, soprano. It had been several seasons since this artist appeared in Baltimore and the recital made it evident just how great she is. Frank Gittelton, violinist, and a member of the Peabody faculty, has never excited his hearers more than at his recent recital. Ordinarily given to restraint in his performance, Mr. Gittelton played with unusual volume and depth of feeling and received a merited ovation. Another member of the Peabody faculty appearing in a recent recital, was Alexander Sklarevski, pianist. Mr. Sklarevski is a performer of unusual attainments and the Peabody Concert Hall was crowded, a proper tribute to his fine work.

Louis Robert, organist and Walter Mills, baritone, appeared on a joint program. Mr. Robert added to his many admirers by his performance. Mr. Mills, making his first Baltimore appearance, displayed a pleasing voice.

The Musical Art Quartet is giving a series of afternoon concerts and rarely is better chamber music heard. These concerts are really outstanding for those sincerely interested in the best that chamber music affords. E. D.

Baroness von Klenner Active

Baroness von Klenner, founder-president of the National Opera Club of America, Inc., lectured before various organizations last month in addition to her activities in club and music circles. November 15, she spoke at the Tuesday Musical Club of Madison, N. J., on Opera in the Smaller Community; 19, at the New York University Alumni Club on The Machine Age in Music; on the evening of Thanksgiving Day, at the Bowery Mission, New York, on Friendliness; 29, at the Matinee Musical Club of Philadelphia on English Opera. The Baroness is booked for many such lectures.

Speeches for Music Teachers

At the fifty-fourth meeting (this time in Washington, D. C., December 27-30) of the Music Teachers National Association (in conjunction with the annual meeting of the National Association of Schools of Music), some of the speakers will be Leonard Lieb-ling, Walter Damrosch, Herbert Witherspoon, John Erskine, Ernest Hutcheson, Deems Taylor, Carl Engel, D. M. Swarthout, William Arms Fischer, Mrs. H. H. A. Beach, Karl Gehrkens, Sumner Salter, A. Walter Kramer, George Fergusson, Percy Rector Stephens, Albert Stoessel, G. Oscar Russell, and Peter Dykema.

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THE COLLEGE CLUB OF ST. LOUIS:

First of all, let me say that we found Miss Kenyon all that you had predicted we would. She was sweet and charming and lovely to look at and delightful in every way. I enjoyed her so much. And her performance was an artistic triumph. It was perfect; to my mind, not a flaw in it from beginning to end. It was one of the most beautiful and delightful entertainments I have ever witnessed, and that opinion seemed to be unanimous. The audience was very responsive and enthusiastic. She left nothing to be desired and gave us a most enjoyable evening. Miss Kenyon also gave us the pleasure of her company at our supper dance for a little while and met some of our members and friends. It was very gracious of her to come and we appreciated the courtesy very much. And then,—the critics' surprise at her very lovely and artistic performance and the *splendid* notices they gave her in Saturday's papers, especially the *Globe-Democrat*. I suppose you have seen them all? You did not exaggerate her charms and you did give us a beautiful and delightful entertainment and I thank you for that.

MUSICIANS' CLUB OF EVANSVILLE, IND.:

Miss Kenyon gave us a marvelous concert. She has a beautiful voice and her dramatic ability coupled with her gorgeous costumes makes her performance a tremendous success. She is truly an artist blessed with abundant talent. Our audience were warm and appreciative, in fact, people were amazed and Miss Kenyon was recalled time and again. Thank you very much for the suggestion of engaging Miss Kenyon. We knew that your judgment would be good, but now we know that it is excellent.

NEW YORK HERALD TRIBUNE:

Miss Kenyon exhibited a voice of good size, well produced, with a likable quality of tone. Gesture and expression played an important part in effective interpretation, while the marked appeal of the performance to the eye was enhanced by her numerous and attractive costumes.

NEW YORK AMERICAN:

Doris Kenyon is that rare combination, a soprano who can really act, and an actress who can really sing. She did both, laying particular emphasis on the dramatic portion of her program. A lovely creature, with personality plus, and the most gracious charm.

ST. LOUIS STAR and TIMES:

We shall hear much more of the new Kenyon art. It will go far. Miss Kenyon's voice has been well guided; its quality is of great natural charm.

LOUISVILLE COURIER-JOURNAL:

Her songs were from many lands and of many kinds of peoples, unhackneyed and unusual songs musically fine. Her voice is pleasing, her top notes being unusually rich and full, her diction is good, her charm absorbing and her manner of interpretation is excellent theatre. To these accomplishments add beauty (and Miss Kenyon is really beautiful), finished acting and most gorgeous and artistic costumes imaginable.

EAST CAROLINA TEACHERS COLLEGE:

Miss Kenyon was perhaps the most attractive number we have had for years, so far as pleasing the public was concerned. She was artistic, graceful and pleasing. We hope that we have another number from you that will be equally attractive. Your description in the November issue of *Pennac* is no exaggeration of Doris Kenyon's work.

WOMAN'S CLUB OF LOUISVILLE:

Ever since the very beautiful and delightful concert Doris Kenyon gave I have been wanting to write you. There has been but one opinion of the concert. Everyone was absolutely charmed and, as you see, the critics expressed the audience's approval. I am delighted and proud of the success. Thanks for the delightful Doris.

PROFESSOR L. H. DODD, CLARK UNIVERSITY:

Miss Kenyon's return engagement was sumptuous and regal. It is an amazing program in its variety and in her perfect artistry. I could not possibly choose a more delightful way to spend an evening. I shall have her back for her third engagement, either next year or the next positively.

EVANSVILLE JOURNAL:

Miss Kenyon interpreted an amazing number of characters, her lovely voice, costumes and dramatic ability contributing to the success of each.

LOUISVILLE HERALD-POST:

No more charming or personable artist than Doris Kenyon can be found on the concert stage anywhere. Endowed with a gift for the dramatic, she makes of each of her numbers a perfect bit of good theatre, and adds to that a soprano voice of quality and range over which she has excellent control. Her repertoire is one of surprising variety and each characterization is etched with that rare skill and innate sense of the theatre that brings out every detail.

NEW YORK TIMES:

She enraptured a large audience with sprightliness, pathos and drama and was altogether charming. One cannot be confined to comments on her singing alone. Her voice is of good range and its upper and middle registers are clear and brilliant in tone.

ST. LOUIS DAILY GLOBE-DEMOCRAT:

Miss Kenyon's program is a series of songs of many lands, much in the native tongue. Her costumes were those of the types she portrayed. Languages offered no obstacle for this gifted artist, who was at home in French, German, Spanish, Russian and English. Her diction in these various tongues was faultless. The recitalist has not forgotten that she is also an actress. Her gestures, mannerisms, facial expressions and general stage conduct form just the proper background for her singing. . . . The program was not all of the dramatic. Lively Irish folk tunes, saucy French songs, dashing Spanish numbers, rounded out a well-balanced group.

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London Audience in Frenzied Reception to Young Violin Master—Ansermet Conducting, Shows B.B.C. Orchestra at Its Best—Beethoven Cycles in Fashion—Soviet Composers Prove Tame

LONDON.—Yehudi Menuhin's reappearance at Albert Hall, playing three concertos under Sir Thomas Beecham and Sir Edward Elgar, and Ernest Ansermet's conducting of Stravinsky's *Sacre du Printemps* have been the principal events in a week so crowded with music as to recall the hectic days before the Fall (not of leaves but of all we hold dear).

Yehudi's coming has all the attributes of a miracle; and that sums up the public reaction to him. He not only fills, but jams the Temple (namely the Albert Hall, seating 9,000), and hundreds of pilgrims are turned away. People do not merely applaud, but they go into paroxysms of adulation; women weep, men sway with emotion; his path is besieged by relic hunters, his motor car mobbed, the populace struggles to reach him, and frantic, frustrated ladies throw kisses after him to the sound of cheers.

His playing—well, it is useless to describe it, for it is perfect. It simulates a maturity that is baffling, and even the hard-boiled realist fails to discover where reality stops and illusion supplies the rest. Genius is perhaps the wrong word to apply to a sixteen-year-old; but more convincing auguries of genius could not be imagined except in the creative sphere. He played a hitherto neglected Mozart concerto (D major), the Bach E major, and the Elgar concerto, conducted by the venerable composer himself. Elgar, affected by the miracle like the rest, simply worshipped at the youngster's shrine. Why doubt that Mozart, had he been present, would not have done the same? This concert, by the way, took the place of the regular Philharmonic concert in the Queen's Hall, too small for such an occasion.

DEBUNKING STRAVINSKY

Ernest Ansermet, conducting London's crack orchestra, the B. B. C., got perhaps more sheer beauty of sound from this great body than has yet been heard. Most of it was dispensed in the *Freischütz* overture and the three Nocturnes of Debussy (the second, *Fêtes*, being a veritable jewel of sound). But curiously enough, this beauty and this precision of ensemble even seemed to polish off many of the rough edges of the much-feared *Sacre*—or is it that our ears, pounded into submission by years of atonality, have already debunked this music for us? The question certainly arises as to how much of the ugliness of modern music is simply due to unfamiliarity and bad performance. Played as it was on this occasion it certainly does not *épater* even the bourgeois, and the whistles and catcalls of yesteryear have turned into shouts of "bravo" from the *jeunesse dorée*. (Confession: I am a little ashamed to think how I shouted bravo ten years ago, thus proving my membership of the *avant garde*.)

But as a sheer piece of conducting this was *tour de force* and homage is due Ansermet as one of the elect, not merely as a Stravinskyist but as an exponent of Weber, Mozart, et al. Mme. Elisabeth Schumann contributed to the Feast of Beauty her singing of *Et incarnatus est* from Mozart's C minor mass and three Mahler songs with orchestra. As for the sirens singing in Debussy's last Nocturne I would, paraphrasing Gelett Burgess, "rather hear than see one."

ANSERMET'S DEBUSSY TRANSCRIPTION

On the previous night Ansermet in a broadcast concert premiered (for England) his orchestral version of Debussy's *Six Epigraphes*, already described for the Musical Courier from Copenhagen. They are little gems of prismatic orchestration which probably will enrich the lighter orchestral repertoire for a time.

The feature of the B.B.C. Orchestra's next concert, under Sir Henry Wood, was the appearance of Casals as soloist in the Haydn concerto, playing with his accustomed mastery. The orchestra again proved its excel-

lence in Mozart's Haffner symphony, Handel's *Berenice* overture and Dvorák's New World symphony (second performance within a fortnight or so).

MORE BEETHOVEN CYCLES

Thus far the Brahms Year seems to be celebrated here chiefly by great cyclical performances of Beethoven. Hardly had Schnabel concluded his thirty-two sonatas when the Pro Arte Quartet began its series of five concerts comprising all the Beethoven quartets. There is hardly a better quartet extant nowadays (quartet reputations seem to be even less short-lived than others), and the Belgians' full-blooded style is a truly satisfying medium for Beethoven's great message. Their playing of op. 131 (with which the series ended) and op. 135, which with all their transcendental qualities are imbued with an almost uncouth humanity, is as idiomatic as that of the gracious earlier works like op. 18, No. 2. The great fugue, op. 133, was

an exhibition of real mastery. The audiences were, for chamber music, gratifyingly large.

Another chamber music event was the first appearance of the Elly Ney Trio, first at the New Sunday Concerts, then under the auspices of the Music Society, where it had the temerity to introduce Pfitzner's trio, op. 8—a work of much beauty but also much verbosity. Elly Ney, who is of course the life and soul of this excellent ensemble, also appeared in recital with Beethoven, Schubert and other classics.

SOVIET MUSIC TAME

The Contemporary Music Centre (London's I.S.C.M. branch) gave a concert of Soviet music which went a long way to reassure intending travellers of the complete if somewhat boring safety of Russia these days, if music is any criterion. Three officially labelled Communist composers, S. Wassiljenko, B. Karagitcheff and G. Litinsky, contributed as many string quartets which, had they been written anywhere but in Russia, might easily be regarded as bourgeois. In other words, they are tame and old fashioned. Litinsky seems to have an ambition to appear progressive, but folk-song is his strongest weapon. The heart of the Russian people is in the right place.

Of pianists we have had three: Wilhelm Backhaus, whose technical mastery and pearly execution charmed and delighted a Sunday audience; Friedrich Wührer, of Vienna, whose articulation is almost too studied and precise, but whose talents clearly stand out above the usual; and Solomon, native Londoner, whose mastery of the instrument is

probably not surpassed by any of his countrymen.

The singers, headed by Elena Gerhardt, have given us a fair supply of *Lieder*. Gerhardt, on the eve of her marriage, (previously reported in the Musical Courier) was particularly happy in a program of Brahms. Alexandra Trianti has come back after a year or so, much developed both in voice and style. She has an unusually rich and brilliant voice and a temperament which should carry her to the top. Terese Schnabel, who appeared in private recital before a very select audience of musicians, gave us her imitatively profound interpretations of Schubert's *Mullerin cycle* and Schumann's *Dichterliebe*.

Jeanne Hassler, American contralto, has made her first London appearance. Her program, which consisted of four groups, commenced with Beethoven's *In questa tomba* and the Bach aria *Willst du dem Herz mir Schenken*. A group of songs by Brahms and Schubert clearly showed that Mme. Hassler is a *Lieder* singer of real artistic merit. Songs by American composers concluded her short but enjoyable concert. Nanette Guilford, another American, sang operatic selections in vaudeville for a week and pleased the natives by her opulent vocal gifts.

Fine performances of Verdi's *Requiem* by the Royal Choral Society, of Haydn's *Creation* by the Philharmonic Choir, and Bach's *B minor Mass*, were the choral contributions to the past fortnight—still a most important part of English musical life.

CÉSAR SAERCHINGER.

Tibbett Acclaimed in Boston

MacDowell Work Played by Boston Symphony Orchestra

BOSTON.—Lawrence Tibbett was greeted by wildest applause during his concert at Symphony Hall on December 4, before a very large audience. The length of the demonstrations, added to the extra numbers with which Tibbett liberally responded, made the announced short program more than double its length. Besides songs in French, Italian, German and English, Tibbett sang the *Eritu* aria from Verdi's *Masked Ball*. One of his numerous encores was the prologue to *Pagliacci*. It is a tribute to Tibbett's art that this recital was far and away ahead of the usual singing of today. Stewart Willie played excellent accompaniments and a group of piano solos.

As part of the current MacDowell celebration, the program of the Boston Symphony Orchestra for December 9 and 10, began with the American master's *Two Poems for Orchestra*, *Hamlet* and *Ophelia*. This was followed by the third symphony of Sibelius, first heard here a few years ago. A novelty was *Magna Mater* by Tscherepnine the younger, who wrote this work five or six years ago, and who was present to receive the applause of the audience at this, the first, Boston performance of the work.

The concerts ended with the Strauss tone-poem, *Death and Transfiguration*. This work, like the others on the program, received brilliant and imaginative treatment from the orchestra under Serge Koussevitzky.

OTHER MUSIC

The People's Symphony Orchestra, led by Thompson Stone, gave its third concert of the season at Jordan Hall on December 4. An unusually large audience applauded works by Gretry-Mottl, Schubert and Wagner. In the King's Prayer from *Lohengrin*, the orchestra was joined by a group of vocal soloists and the Boston Male Choir. The performance of this number, in which Hudson Carmody sang the important bass part, was most enjoyable.

Beal Hober, soprano, sang at Jordan Hall on December 6, before a responsive audience. Her program, not arranged in the conventional manner, included *Lieder* by Schubert, Wolf and Brahms, and songs in English, French and Italian. The listener was impressed by Miss Hober's unusual talents and voice. She was aided in a perfect ensemble by the extraordinarily able accompaniments of Edwin McArthur.

Other events of the week were the last of Guy Maier's delightful *Musical Journeys* at Jordan Hall on December 3; Harold Bauer's concert on the afternoon of the same

day at the same place, which was attended by a large and enthusiastic audience, and at which he played in his masterly fashion a long and varied program, from Bach to Debussy; the piano recital of Hortense Monath at Jordan Hall on December 5, when her fine program was featured by the performance of Brahms' first published work, the sonata, op. 1, and a suite of Schönberg, op. 25; the appearance of Fritz Kreisler at the Statler Morning Musicales on December 7th when he played the Grieg C minor sonata and two groups of Kreisleriana, with Carl Lamson assisting; and the annual appearance of Bruce Simonds at Jordan Hall on December 7, when this expert musician among American pianists played one of his customarily fine programs.

MISCELLANEOUS CONCERTS

Several other programs, appealing to the limited audiences of the schools or to the miscellaneous audiences outside the concert halls, are worthy of passing notice. On December 6, the Boston University Orchestra, under its new conductor, Jacques Hoffmann, gave a program consisting of lighter symphonic fare from the masters—from Ippolitoff-Ivanoff to the Mozart of the Jupiter symphony.

On the same evening, at the Longy School of Music in Cambridge, Helene Diedrichs, pianist, played compositions of Brahms, Franck, Debussy and Chopin.

Music arranged from compositions by Kosak Yamada, Japanese musician and conductor of the Philharmonic Society of Tokio, gave Oriental atmosphere to the first performance on any stage of *My Blossom Maid*, by Clayton D. Gilbert, at a recital of the dramatic department of the New England Conservatory of Music at Jordan Hall on December 2.

The Hans Wiener Dance Group, consisting of Nina Dale, Elizabeth Halpern, Marjorie Heinzen, Dorothy Sammis and Dorothy Wood, presented a program of original dances created by their performers at the Fine Arts Theatre between shows on December 5. Edwin Biltcliffe played the piano accompaniments.

NEWS NOTES

Robert Gray Dodge and Henry Munroe Rogers, two Boston attorneys, recently were elected trustees of the New England Conservatory of Music. Members whose terms expired in 1932 and who were reelected are Edwin P. Brown, Ernest H. Dane, H. Wen-

dell Endicott, Allan Forbes, Henry S. Grew, Walter H. Langshaw, Robert Winsor, Jr., and Albert E. Winship.

The Boston String Quartet (consisting of Morris Feldman, Harry Dubbs, George Humphrey and Josef Zimble) gave the first performance in America of the Benevento quartet in a radio program broadcast over the Yankee network on December 4. This quartet serves as the nucleus of the Boston Chamber Music Ensemble which, under the direction of Mr. Zimble, has given several programs over the Columbia chain, and which will soon give the first radio broadcast of Henry Hadley's recently completed piano trio.

ARTIST AND STUDIO

The Boston Towne Players, affiliated with the National Associated Studios of Music, gave performances of *Merry Go Round* by Albert Maltz and *George Sklar* at the studios' theatre on November 30 and December 1. The production, under the direction of Harlan Forrest Grant, was received cordially.

Under the auspices of the Longy School of Music, the Chardon String Quartette, made up of members of the Boston Symphony Orchestra, is giving a series of five chamber music concerts at Brattle Hall, Cambridge, beginning with a German program on December 15. The other programs will be devoted to Russian, Czechoslovakian-Austrian, Anglo-American and French music.

Robert Murphy and Frank W. Ramseyer, pianists and Josephine B. Batey, violinist, shared a program at the Longy School on November 29.

The Harvard Musical Association, which has an annual series of concerts for its members and guests, heard Benno Rabinof and Guy Maier on recent dates. The Durrell String Quartet played on December 16, and, assisted by Jesús Maria Sanromá, pianist, presented the Bloch quintet.

Fabien Sevitky, conductor of the Philadelphia String Sinfonietta, and locally of the Metropolitan Theatre orchestra, has been presenting various works with the assistance of a chorus which he selected at recent competitions and trained himself. He is preparing his singers and a youthful orchestra for a concert later at which part of the Mozart *Requiem* will be offered. M. S.

Educational Alliance Concerts

Of the series of Sunday evening concerts arranged for the Educational Alliance, through the generosity of Siegfried H. Kahn, the second was given December 11 by Clarence Adler and Eddy Brown, and the third will be that of the Tollefsen Trio, on December 18.



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NEW YORK CONCERTS

(Continued from page 14)

ranged for concert performance by Walter Damrosch) and Brunnhilde's Awakening, from the third act of Siegfried. The orchestra played also the Prelude, from Tristan and Isolde, and Bach's D major Gavotte, orchestrated by Leopold Damrosch. A speech was made by Walter Damrosch, in which he thanked the audience for its presence and expressed the hope that Madison Square Garden would hold an even larger gathering at the next concert of the Musicians' Emergency Aid. Much enthusiasm was manifested after each presentation of the evening.

Washington Heights Oratorio Society The Washington Heights Oratorio Society, Carlo Kohrsen, conductor, made its first public appearance at Town Hall with a performance of Handel's Messiah. Its membership was augmented by chorists from David Grove's Richmond Glee Club. The soloists were Merran Reader, soprano; Amy Ellerman, contralto; Calvin Cox, tenor; and Walter Greene, bass. A small orchestra, Mildred Carol, accompanist, and David Grove, organist, were the instrumentalists. The Messiah is not an easy work to perform for any organization. It abounds in fugal numbers which necessitate considerable practice. While there were some crudities in the performance, the society made a creditable showing. The parts were well balanced and Mr. Kohrsen's control was excellent. Merran Reader sang the middle section of Rejoice Greatly and her part in the chorales that preceded The Messiah in fine style. Mme. Ellerman is an experienced oratorio singer and made the most of her numbers—particularly in He Shall Feed His Flock and Cornelius' Three Kings. Calvin Cox and Walter Greene were highly satisfactory in their difficult arias. Frederick Nehring, who is the chief sponsor of the organization, made a brief speech urging other sections of the city to form similar clubs as an antidote for depression. A large audience was present and applauded approvingly.

Philharmonic Children's Concert Following the trend of the times, Uncle Schelling's children's concerts have gone in for mysteries. Now what is it that he speaks very often about that can be made in silver? He knows—but no one else will until the MacDowell Colony campaign closes and the captain whose team raises the largest sum receives a gaily ribboned package, holding the mysterious prize. Will it be large, small, square, round? That is the mystery.

But of course the concert was given over to more obvious things—the oboe that was once a haut-bois (and still is quite high and mighty, for it sings out A before every concert, and strings and wood winds and brass alike must do as it says) and the English horn, which is neither English nor a horn. Mr. Labate, whose oboe holds the important A, played Handel's oboe concerto; Sibelius' Swan of Tuonela was played by Mr. Nazzi on the English horn, singing the swan's last haunting note exquisitely. And Ernest Schelling played MacDowell's Clown from the Marionette pieces, which opened the morning's list of offerings. The clown tumbled here and there quite as gayly, his bells tinkled quite as merrily about Uncle Schelling's piano as they did later when the orchestra set him off again, scurrying about to make children laugh.

The concert closed with two Indian dances of Jacobi—a butterfly dance, which didn't interest little boys at all, and a war dance, which was more to the point.

The boys from the St. John the Divine choir school sang an old Christmas carol.

Yale Glee Club Marshall Bartholomew directed the Yale Glee Club on Saturday evening at its annual New York concert in Carnegie Hall, before an audience largely composed of university alumni and their friends.

Befitting the occasion, the program opened with a college song, Shepard's Brave Mother Yale. Then came three glee club numbers that proved immediately the high standard of excellence always maintained by Yale singers. This group consisted of a Granville Bantock song and two arrangements by Arthur E. Hall. Also well done were three Christmas numbers (In Dulci Jubilo, arranged by A. T. Davison; Ave Maria, by Arcadels, and Adeste Fidelis, arranged by Ralph Baldwin); a group of folksongs including Sticks' arrangements of Ay, Ay, Ay and Steal Away; Mark Andrews' Now Sleeps the Crimson Petal, Sibelius' The Broken Melody, and The New York Boat-Song (composed in 1838).

Splendid balance and shading and good attacks were evident in everything the glee club sang, proving anew the efficient leadership of Mr. Bartholomew. The climax of the program was reached in the final college

group which ended in the Yale alma mater song, Bright College Years.

Another feature of the program was the appearance of the Eight Sons of Eli, an octet of Yale men frequently heard together on the radio and all finely trained by Mr. Bartholomew. The Howard Twins—H. and J. N. Howard, '34—aroused considerable enthusiasm with their playing of Chaminade's Valse Carnavalesque, for two pianos.

Bruce Simonds Playing in his best form, Bruce Simonds gave an afternoon piano recital at Town Hall, which drew a moderate-sized but appreciative audience. The program listed Bach's Toccata in D minor, Mozart's A major sonata, Schumann's Kreisleriana and a group of modernistic pieces by Debussy, de Severac, Granados and Bartók.

Mr. Simonds' Bach showed perspicacity in the exposition of voices, well controlled power, tone and rhythm, while the sonata brought genuine Mozart playing, in which expert musicianship, grace and lightness predominated. The eight Schumann pieces evinced the pianist's familiarity and sympathy with the romantic composer's whimsical style, the knotty technical problems being smoothed out under strong fingers. The shimmering images suggested in Debussy's Reflets Dans L'Eau (Reflections in the Water), and the clever tonal description in the same composer's La soiree dans Grenade were well portrayed. The Granados piece, La Maja et le rossignol, brought pearly scales, trills and glissandos on the part of the *rossignol* (nightingale), and the Allegro Barbaro of Bartók roared in barbaric splendor. Throughout the recital there was a gratifying display of unflinching technique, and a most discriminative use of the pedal. Before leaving, the audience insisted on and received several encores, all of ultra modern mold.

DECEMBER 11

Vicente Escudero There is no set rule for Escudero's magic. He saunters onto the stage, as if into the village square, in an eerie fashion moulds himself into the first position, and from then on the evening is taken up with dashing figures, sly comedies in movement and elaborate and amazing exhibitions of the dance. Escudero's Sunday night audience at the Lyric Theatre saw him do anew the traditional dances of the Basques, rhythms without music, fandangos, seguedillas, and a score or more favorites. He was assisted as usual by his partners, Carmita and Carmela, and by Luis Mayoral, guitarist, and A. Guro, pianist. The recital was Escudero's second of the season.

Wiener Saengerknaben After the gesture of saluting their audience with The Star Spangled Banner was ended, Vienna's Singing Boys turned to the more serious—and musically pleasant—motets of the sixteenth century, a treasure of a lullaby by Mozart, and then in costume to his Bastien and Bastienne, written when the composer was only twelve years old. There were also German folksongs and works of Schubert and Burkhart on this second program, offered at the Lyric Theatre on Sunday afternoon.

The vocal quality of the choir has been described as lovely, and so it is. The purity and flexibility of the voices are admirably suited to the old church music they sing; to the florid patterns of Mozart's little opera; to the spirit of Mendelssohn. Blended with this is the unbounded energy of the boys and their infectious spirit of adventure. The audience, which was large, recalled them several times and were as amused by their scampering into place as they were pleased with the excellent singing, interpretation, and the juvenile unpretentious assurance. There were several encores. Dr. Georg Gruber directed the choir.

Manhattan Symphony The Sunday evening concert of the Manhattan Symphony Orchestra (David Mannes, conductor) was enjoyed by a fair-sized audience, which found much of interest in the program offered. For in addition to such old favorites as Mozart's Marriage of Figaro overture and Brahms' second symphony, the musical offerings included Douglas Moore's Babbitt Overture, Strauss' Rosenkavalier waltzes and three vocal numbers, by Bach, Wagner and Strauss, sung by Mme. Hulda Lashanska, with orchestral accompaniment.

After a lively and graceful presentation of the Figaro overture Mr. Mannes launched into a devotional reading of Brahms' great symphonic work, which fared well technically and tonally. The masterpiece had an elevated and stimulating reading. Resuming after an intermission, the orchestra gave Douglas Moore's Babbitt Overture, under the baton of the composer. Mr. Moore, a member of the department of music at Columbia University, wrote this work in 1931, and called it "a few musical ideas about a much maligned figure of American life, arranged in the form of an overture." It is dedicated to Walter Damrosch, and may indeed be considered a compliment by that

austere judge, for it is replete with interesting features of theme and workmanship, while the orchestration is interestingly and not offensively modern. Mme. Lashanska's numbers were delivered with real understanding, much feeling, and excellent voice management and coloring, and were well received. The concert ended pleasingly with the Rosenkavalier waltzes by Richard Strauss.

Berta Levina This gifted Philadelphia Grand Opera Company mezzo-contralto, heard last summer in the series of operas in English at Atlantic City, N. J., was given a cordial welcome Sunday night when she made her debut New York recital at Town Hall. Her program, of more than ordinary interest, was devoted to German Lieder by Schubert, Brahms, Erich Wolf and Strauss, and songs by Marcello and Scarlatti, the aria Le Violette from Mozart's seldom-heard opera Titus, and numbers by Aubert, Ravel, Galloway, Head and Rogers.

Miss Levina gave an admirable interpretation of the Mozart aria, in style and technique. She further gave evidence of a voice of good range, with top notes of rich quality. The singer had excellent diction in all four languages required by her program, and offered charming and highly effective mood portrayals of the various type songs essayed. A good-sized house, including Philadelphians, derived pleasure from Miss Levina's musically performance and called upon her to repeat several songs as well as to give additional items. Kurt Ruhrseitz was the accompanist.

Philharmonic Orchestra Edward MacDowell's Indian Suite (No. 2) in E minor was played by Issay Dobrowen and the Philharmonic Orchestra as a tribute to the American composer and the celebration of his forthcoming seventieth birthday (1933) and the twenty-fifth anniversary of the MacDowell Colony on this Sunday program. Mr. Dobrowen gave the work a sincere and perceptive reading. The remainder of the concert consisted of repetitions of the Passacaglia of Ludwig Irgens Jensen and Brahms' second symphony played at the previous orchestral concerts of the week. Mrs. MacDowell was present at the performance.

New English Singers That beloved organization, The English Singers, which won such popularity in America through several seasons, now is known as New English Singers because of a reorganization of its personnel. The inimitable Cuthbert Kelly remains as director and continues his charming and instructive short talks concerning the music sung at the recitals by his associates and himself. He also officiates on occasion as the tactful and deeply musical accompanist.

On Sunday afternoon the New English Singers made their first New York appearance, at Town Hall, and with Dorothy Silk, soprano, Joyce Sutton, contralto, and Steuart Wilson, tenor, as the three new members, in music from the earlier centuries, by Sweelinck, Tomkins, Weelkes, Greaves, Purcell, and other examples. There were also arrangements by Martin Shaw, David Stanley Smith, Vaughan and Gerrard Williams, Clive Carey, and Rutland Boughton. Motets, carols, madrigals, "ballets," folksongs, duets, were the forms of the vocal numbers. Particular interest was aroused by a touching Purcell elegy (set to a Latin text) composed on the death of Queen Mary. The work was first sung at her Westminster Abbey funeral and on that occasion Purcell caught the chill which resulted in his premature demise.

The New English Singers, seated about a table, revealed lovely tonal qualities, admirably blended, and a sense of deep musicianship which afforded the purest kind of artistic pleasure to fastidious listeners. Mr. Kelly and his group have made the spirit of these ancient masterpieces their very own, and

deliver them in devoted, earnest, but also delightfully informal and intimate fashion. Humor makes its appearance, too, not only in their performances but also in Mr. Kelly's remarks. It is certain that in its reorganized form, this English group will repeat the striking successes achieved heretofore.

Lydia Summers and Wilson Angel Win Atwater Kent Contest

This year's final audition in the Atwater Kent Foundation radio contest, held on December 11, at the New York headquarters of the National Broadcasting Company, resulted in first awards going to Lydia Summers, contralto of New York, and Wilson Angel, basso, of Winston-Salem, N. C. The terms stipulated for first prizes of \$5,000 each to go to the best male and the best female singer chosen from state and district winners. Second awards of \$1,000 each went to Thomas L. Thomas, baritone of Scranton, Pa., and Frances De Voice, contralto, of Minneapolis. Each of the six remaining national contestants received \$500. These were Peggy Jo Lobb, soprano of Concord, N. C.; Robert Miller, baritone, of Dallas, Tex.; William Felix Knight, tenor of Santa Barbara, Cal.; Laura Lodema, mezzo-soprano of San Francisco; Clyde F. Kelly, baritone of St. Louis; and Edythe Hoskinson, mezzo-soprano of Hutchinson, Kan. The judges were Maria Jeritza, Rosa Ponselle, Lawrence Tibbett, Richard Bonelli, Tito Schipa, Reinold Werrenrath, Marcella Sembrich and Marshall Bartholomew. They were given score cards for each singer on which were listed: vocal quality, 25; voice production, 15; rendition (musicianship, phrasing, style), 20; diction, 15; potentiality for artistic growth, 25. Graham McNamee introduced A. Atwater Kent to open the broadcast.

Philadelphia's New Opera Company

Philadelphia's new organization, the International Opera Company, which is projecting a series of performances at popular prices, opened its season December 8 with Bizet's Carmen at the Metropolitan Opera House, Philadelphia. Ernst Knoch conducted the production, which held Ina Bourskaya (borrowed from the Metropolitan Opera Company) in the title role; Ivan Ivantsoff as Don Jose; Chief Caupolican as Escamillo; Marie Budde (Micaela); and Marie Zara (Frasquita).

Kirk Ridge on Joint Program

Kirk Ridge, pianist and faculty member of the College of Fine Arts, Syracuse University, Syracuse, N. Y., recently shared a program with Peter Kurtz, violinist, at Osborne Hall, Auburn, N. Y. Mr. Ridge offered Beethoven's Appassionata Sonata, the Brahms intermezzo, op. 117, No. 1, and pieces by Debussy, Scriabin, Schubert-Liszt and Liszt. The concert was under the auspices of the Musical Arts Society.

Anna Case at the Roxy

Anna Case opened an engagement at the Roxy Theatre, New York, on December 16. This was a result of Miss Case's appearance at a recent Plaza Artistic Morning, when she was urged to resume her career as a singer, which she had given up on her marriage to Clarence Mackay. Miss Case agreed to appear in the cause of unemployment relief and other charities.



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NEW YORK DECEMBER 17, 1932 No. 2749

Now is the time when all really good composers should come to the aid of music.

Three super men of Italy: Mussolini, in politics; Verdi, in music; and Toscanini, with the baton.

Bad players and singers deserve their place in the sun. They are useful as warnings to students.

During the war Germany operated under a slogan, The Will to Conquer, but succumbed against irresistible odds. Musicians of today might well adopt the same motto, and work with full determination in the belief that the cause of music shall and must vanquish its only enemy, Depression. To win a complete and glorious victory, the Will to Conquer needs only to be cemented with the unified solidarity of all the members of the tonal profession. Courage, brethren, and hold the line.

Rosenthal's Seventieth Birthday

Congratulations to Moriz Rosenthal on his seventieth birthday, which will occur on December 19. Although he has been on the concert platform for sixty years, his career is still active, and only a few weeks ago he appeared in London and again stirred his public and won warm praise from the critics. This winter he will play all over Europe, and next season he plans a tour in America.

Rosenthal first appeared in this country in 1887-88, after brilliant reports of his sensational European successes had preceded him here, and American hearers at once recognized him as a towering master of the keyboard, a worthy disciple of his great preceptor, Liszt. He also studied with Carl Mikuli (pupil of Chopin) and for a short while in Vienna with Rafael Joseffy, who had been under the instruction of Carl Tausig. Rosenthal therefore had his earlier paths directed by most distinguished pianistic guides. His subsequent triumphant course did them all honor.

At once admitted to be the most astonishing technician of his day, his dazzling virtuosity for a long period blinded the critics to his greater qualities, his interpretative sincerity, keen intellectuality, secure musical grasp, and unfaltering ideals. Gradually the artist was extolled as the technician began to be taken for granted. The last twenty-five years or

more have seen Rosenthal in complete possession of his rightful standing.

He is an outstanding personage even apart from his significance as a monarch of the piano. In reading, scientific and historical knowledge, general culture, linguistic ability, no other pianist equals him, and of them all he is perhaps the most noted wit and coiner of musical *bon mots*.

Everywhere the admirers of Rosenthal are legion, and they will think of him with renewed admiration and affection next Monday. His Vienna home is sure to be flooded with goodwill tributes of every kind from all over the world, with the common wish dominating that he be spared long and in good health for further practise of his elevated art. To its exclusive and continuous service he has devoted all his life with unwavering and whole hearted devotion.

Post-Depressionism

Dr. Clyde H. Miller, director of educational service at Teachers College, Columbia University, is advocating, according to the Associated Press, the teaching of hobbies in public schools. "The real 'frills' today," in Dr. Miller's opinion, "for most pupils are Latin and higher mathematics. The essentials are music, health education, industrial and fine arts and training in wholesome recreation, for these are demanded by the age of leisure." Thereby disagreeing even as did the Musical Courier of November 26 with the Mayor of Atlantic City who would eliminate from school curricula such "fads and fancies" as music and art.

To many the depression is just one of those things. It must be lived through, endured with such stoicism as one possesses. But the greater number of Americans believe that it will end, and that then all will be as before. That is the fallacy. Is anything or anyone ever again just as it or he was before after any experience whatever? A cut heals; but there is scar tissue. A torn garment may be 'invisibly' mended: but the place is detectable to the touch if not to the eye. And the stuff of which man's mind is made records, camera-like, every impression. Life may be easy and comfortable again, but it will not be identical.

Dr. Miller believes that on the whole men will possess more leisure. As in Europe, occupations must be spread thinner to cover a larger number of employees. In which case each individual wage-earner will have less money, but more time. And if this is a true prediction—and it sounds reasonable—it is well to look forward and plan for such an eventuality.

There is now and again the glib prophet who predicts the downfall of America: its decay along the lines of ancient Rome. Prosperity breeds indulgence, and indulgence brings weakness and decay. None of which sounds so imminent as in 1928. But with less money in his pocket and more idle hours at his disposal, the American of 1934 is going to have to make some adjustments. With adequate funds it is easy to buy amusement of sorts. But suppose the post-depression man's working day, like that of most Englishmen, ends at three or four in the afternoon? What shall he do with that late afternoon and long evening? Cinema? Not every day: and not if he has to be careful in his spending.

The matter calls for consideration. Occasional off-hours cannot be spent profitably. But regular leisure should count for something in a man's sum of life. He earns his bread from, say, ten until four. But there is not only time left, there is energy. No man spends himself completely in six hours. He has paid for food, clothing, lodging. He is his own man, and he must find some way to be so to his own profit. A hobby? It is the obvious answer. He needs an avocation, something that he likes to do, that he has had to forego, under the stress of earning a living. And it is for this enjoyable freedom that young people must be trained. Amateurs in the arts, not just professionals, should enter into the school planning. Not only musical appreciation, but the pleasure of performance should be given to as many young people as possible against that time of impending leisure. Thus will the professionals have an ever-increasing and intelligent audience: and barbarous American become a Cultured Nation.

Space for Advertisers

A correspondent complains to the Musical Courier because he sent a communication about himself to a representative of this paper, and was informed that the item could not be printed because "we must give preference to our advertisers and have little space for non advertisers." The correspondent asks: "Is the Musical Courier run on such a basis?" It certainly is, except in the matter of publishing news

or other important information. When contributions that have the nature of personal advertising are sent to the Musical Courier, they naturally take second place to those detailing the legitimate activities of persons who buy space in the regular advertising columns. We can see no musical treason in our procedure.

Pity the Poor Working Man

While the general public is being appealed to on behalf of the Unemployed, there is a word that should be said for the Employed. After all, all the burdens of this depression are not being borne by the man-out-of-work.

For one thing, that poor duffer who still has a job (and there really are a number of him left, believe it or not) is in all probability carrying three or four jobs: his own, and those whom the firm has felt that it must let out in order to survive at all. Also, he is doubtless doing that quadruple amount of work at 10%, plus 10%, plus 10%, plus 10%, etc., less than his normal pay-check once called for. He may be owing the firm money: or there may still be a residuum doled out to him on pay-day. If there is, what happens?

At the office door he meets brother, out of work and with a family to support. He gets his contribution. In the outer office he meets sister, with a husband out of work and twin babies in need of milk. Naturally she gets hers. Then there is the weekly payment to the Fund: for who, if not the man-with-a-job, is to support Unemployment?

Home at last with his final dollar. What to do with it? Well, there are all those telegrams threatening confiscation and what not if their bills are not paid by return wire. And even he must eat, sleep and be merry. Be merry? Assuredly! For there are all the unemployed to cheer up, to bring out of their despairing search for the nearest river.

The old fashioned wife was trained to meet husband with a smile. Victorian virtue insisted that her bit was to rest the tired business man, conceal the children's failings and the help's lapses: be a tower of strength and consolation to refresh his spirit while he is beneath the home roof-tree. Why should not all pensioners in these days of gloom take upon themselves the obligations of the keepers of the spirit? It is enough to take from the working man his dollars: they need not wring his heart as well. And if the cheerfulness be artificial, the hopefulness assumed, nevertheless it will help to hold up the hands of the Employed. And does he need it? Ask him.

Mrs. Roosevelt in Song

Weekly there is a so-called "Sing" at Town Hall, for the benefit of the New York Infirmary for Women and Children. Former Governor Smith led the choruses earlier in the season, and on December 6 the same generous activity was supplied by Mrs. Franklin D. Roosevelt, wife of the President-elect. Over 500 persons raised their voices in response to her bidding and performed Happy Days, Smiles, The Long, Long Trail, and On the Road to Mandalay.

Mrs. Roosevelt is indefatigable in her efforts to assist causes that minister to the needy and sick, and without thought of self she gives of her energy and time, and like all of us, also does her share financially in these days so filled with distress.

At the Town Hall Sing, Mrs. Roosevelt had a rousing reception after being introduced to the audience by Mrs. Frank A. Vanderlip, president of the Infirmary. Mrs. Roosevelt made an address, praising the valuable work of the institution, and then said:

"It is good for the American people to learn to sing. We are a very self-conscious nation, and we should forget ourselves more in singing together. In Europe groups of people frequently get together and sing. This is one of the ways in which the population seems to get an enormous amount of simple pleasure."

Mrs. Roosevelt puts her finger on the right spot when she speaks of American self-consciousness in the making of music. That trait retarded for many decades the development of our composers, our opera singers, our musical talents in general. Fortunately, however, the condition began to change after the war, and now America is on the way to expressing itself musically with the same spontaneity, freedom and success, as our European brothers and sisters have been doing for ages.

Such "Sings" as the one led by Mrs. Roosevelt might start individual musical interest in many a person who through embarrassment or lack of confidence might otherwise never try to make music, but only listen to it.

VARIATIONS

By Leonard Lieblich

Elektra had its second performance at the Metropolitan on Friday evening of last week, and again the audience sat spellbound under the magic of the prodigious music of Strauss and the sinister, searing drama of Von Hofmannsthal. The score and the play are in remarkable accord and affinity. It is as perfect a union as when Debussy welded his music with the Pelleas and Melisande story of Maeterlinck.

No sign of age appears in the symphonized measures of Elektra, in spite of the long procession of ultra modernistic innovators who are declared by their adherents to have gone beyond Strauss in harmonic freedom and power of orchestral characterization. Maybe it is not necessary for music to go that far in order to stir and move its hearers. It is impossible to find in all the output of Strauss successors any pages as beautiful and emotionally affecting as those where the unhappy Elektra recognizes and greets Orestes; pleads tenderly with Chrysothemis; and finally resolves her hymn of hate into a paean of triumph and a tumult of dance, climaxing in the peace of death.

Let Schönberg, Stravinsky, and company, equal Elektra (to say nothing of Salome and the best of the symphonic poems) before they look upon themselves as having gone beyond Strauss. We have yet to hear any of their works applauded and cheered wildly for fifteen minutes by an audience, as was the case on the occasion of the Elektra première at the Metropolitan, and in only a slightly lesser degree at the second performance six days later.

Incidentally, the cast was not so effective at the repetition of Elektra. Someone must have prevailed upon Gertrude Kappel to beautify herself for the second presentation, and partly to tone down the wildness of the vengeful maenad. At the première, Mme. Kappel's hair hung loose, which lent her an appropriate look of dishevelment. At her later appearance she had pinned or bound her hair neatly, which one does not expect from Elektra, who dwells with the dogs of the castle courtyard and boasts of her lack of all female vanities. Also, she was shod with high heeled, modern footwear at the second performance, and consequently curtailed her previous restless and effective running about, and necessarily diminished the movements and duration of her dance.

The Kappel singing was a virtuoso achievement on both occasions, and particularly lovely in the episodes where Elektra lapses into momentary tenderness.

Mme. Ljungberg, as Chrysothemis, furnishes a display of pulchritude, but has been incorrectly stage-directed, for the character is more timid and clinging than she makes it appear, and must subordinate itself to Elektra. Vocally, Mme. Ljungberg strains her natural beauty of tone occasionally to match the fullness of Strauss' orchestral utterance.

Friedrich Schorr is distinctly miscast as Orestes. The portly baritone does not look like a Greek youth and he declaims vocally in the typical Wagnerian manner. So sedate and avuncular is his appearance that when he came on, one opera goer alluded to him as "Uncle Orestes." Siegfried Tappolet's bit as the Preceptor has real dramatic force. Karin Branzell, a picture of repulsive wickedness and degeneracy at her première as Klytemnestra, seemed the second time to have softened her facial makeup and also the biting savageness of her impersonation. Perhaps it was a logical reaction after so exciting an experience as the introductory projectment of a most taxing role. Mme. Branzell's singing had magnificent sonority with cameo clear enunciation of text.

Rudolf Laubenthal does his earnest best in the small part of Aegisthus which allows only limited chances vocally or dramatically.

Again an enthusiastic word must be spoken for the musical grasp, temperamental drive, and illuminative interpretation of conductor Artur Bodanzky, and the rich toned and technically brilliant playing of the Metropolitan Orchestra. Alexander Sanine, the stage director, is responsible for highly arresting effects, notably the grouping of the palace attendants and the suggestive massed tableau at the end of the mighty music drama.

Just before the most recent Elektra production, Giulio Gatti-Casazza received a cablegram from Richard Strauss, reading: "To you and your ex-

cellent artists my heartiest thanks and best wishes. Greetings devotedly."

Malicious lobby rumor ran that when Strauss, notoriously economical, sent his belated expensive acknowledgments, the delay was caused by his desire to make certain of a second performance with compensating royalties.

Consideration for the unemployed no doubt prompted someone to send me this clipping from the New York World-Telegram of November 11, called Music Folk Pin Hope on Beer:

The badly battered music business sees prosperity riding back on the amber tide of beer. The publishers visualize their red ink-splashed ledgers turning a joyous black as soon as the Volstead Act is amended. They predict a nation filled with music as beer gardens open on every block, and owners hire orchestras to keep time to the busily bending elbows raising henna steins. Unemployment among musicians will naturally dwindle and no more will they loaf in sullen throngs on the sidewalk outside of the studios.

The old-time song plugger will once again boost his boss' ditties and the forgotten art of amateur quartet singing will come back. The melody men predict that songs like "Sweet Adeline" will dominate the air waves as soon as the beer begins to flow. Waiter, pass those pretzels.

Legislation will shortly doom near-beer. Would that it might do the same for near-music.

The American Embassy at Berlin bothered Professor Albert Einstein with so many silly questions about his personal beliefs that he became angry, walked out, and threatened the cancellation of his trip to this country. One cannot blame the famous scientist nor condemn too severely the stupidity of the State Department at Washington which authorizes its ignorantly arrogant clerk at Berlin to annoy a great man with childish and humiliating questions. It is understood that the procedure was brought about because some obscure American society called the Woman Patriot Corp. had protested against the admission of Prof. Einstein to this country on the ground that he is a communist.

No doubt some celebrated European musician will sooner or later be subjected to similar indignity when he applies abroad for an American passport, and the answers he probably would feel like giving might be these:

Q.—"Are you a communist?"
A.—"No; I am a composer."
Q.—"Does that mean that you are a pacifist?"
A.—"No; I am a modernist."
Q.—"Do you believe in force?"
A.—"Yes, if it has tone quality."
Q.—"What are your political views?"
A.—"I try to stand well with any and all performers who might do my works in public."
Q.—"Have you ever thrown a bomb?"
A.—"Yes, several times."
Q.—"Where?"
A.—"Into the critical camp."
Q.—"Is there any insanity in your family?"
A.—"Yes; my mother is crazy about me."
Q.—"Have you sworn allegiance to any revolutionary cause or causes?"
A.—"Yes; the reform of grand opera; the abandonment of advertising radio announcing; and the abolition of the non-pause performances of symphonies and sonatas."
Q.—"Have you ever headed any band of malcontents?"
A.—"I once conducted a symphony orchestra."
Q.—"Have you ever ridiculed America?"
A.—"Not yet."
Q.—"Do you mean that you intend to ridicule America?"
A.—"Yes."
Q.—"About what?"
A.—"About Embassy attachés like yourself, who ask goddamphool questions."

Attached are two letters that need no explaining:—

Dear Variations:

I have just read your comment on Mr. Boguslawski's communication from President Hoover and the inclosure regarding our proposed religious opera entitled Praise Be the Name of Jesus, proves—as you said—that the Chief Executive has a secretary competent to meet any emergency.

Very truly yours,

ZELMA O'RILEY.

(Inclosure)

Miss Zelma O'Riley, The White House, Washington, January 29, 1930.
1002 N. Bishop Street, Dallas, Texas.

My dear Miss O'Riley:

With the best will in the world it is physically impossible for the President to find time to devote to your request for assistance in having an American opera in English produced. The pressure upon his time and strength to deal with only the most imperative parts of his duties is, I suppose, impossible to convey. Watching it nearby as I do, I often wonder how any President can stand it. You will, I am sure, sympathetically appreciate his difficulty.

Cordially yours,

FRANK STROTHER.

In the New York American of December 6, a humorist alludes to the new radio, movie, vaudeville and music center as Roxyfeller City.

You may remember my telling you last summer about the dispute at Valdemosa (Majorca) concerning the identity of the cell occupied by Chopin during his stay at the monastery there. The controversy is still going on merrily, and this is the latest report on the subject, from the Palma (Majorca) Post of November 20:

New warfare has definitely broken out on the Chopin Cell front here.

When the mayor of the town closed all the ("Chopin") cells in the famous Cartuja some time ago following complaints of bickering among the owners, the matter was thought to have been settled once and for all.

New hostilities, however, have been started by Bartolomé Ferrá, owner of cell No. 2 which has a marble plaque witnessing the authentication of the Amis de George Sand.

Sr. Ferrá set the town talking today with the publication of a story from the French review *La Monde Musicale*, in which the genuineness of a rival marble plaque on cell No. 4 is flatly denied.

According to Sr. Ferrá's version of the story, written by Edouard Ganche, the president of the Societe Frederic Chopin denies that his society has either paid for or authorized the placing of the plaque. He also makes so bold as to opine, according to Sr. Ferrá, that the plaque was independently erected by a group of Mallorcans.

Though there is a third cell in the Cartuja competing for honors and tourist pesetas as the original Chopin cell, little has been heard of it, since its owner has not bothered to put up a marble plaque.

Dr. Oliver L. Austin, amateur opera goer, says that he has not missed a performance at the Metropolitan for forty years, or 4,000 nights. Being a physician he no doubt was able to take the necessary tonics and stimulants.

As America has always paid good prices for European art and music, it looks now as if we are expected to pay well also for European war and its aftermath.

"Many young composers think themselves eaglets when they are really goslings," is the Socratic thought of M. B. H.

Robert Haven Schauffler is out with a book called *The Mad Musician*. It refers to Beethoven. There was nothing mad about Beethoven except the wealth of his genius.

Al Dubin, composer of *Dancing With Tears in My Eyes*, says that to be successful popular song writers "must retain a youthful psychology." Just as some of us have suspected, and we place the "psychology" as that of the age of twelve.

Philip Hale (in the Boston Herald) tells about a composition called *Cocaine*, by Lise Maria Mayer, of Vienna, and suggests that her list of instruments should include a huge hypodermic syringe.

From the New York Sun of November 19, and entitled, *In a Flat*:

The dame above us is a pest
Each day throughout the year;
Like Coleridge's Wedding Guest,
We cannot choose but hear.

She practices her scales with pains,
Her fingers bend just so;
And down monotonously rains
The noise on those below.

She has a piece of Bach's at hand
For which her fingers itch;
Each day we hear her start, and land
Defeated in the ditch.

If I could grab her neck while she
Indulges in her art,
I'd show her what it means to be
All fingers and no heart.

GERRISH THURBER.

There is much talk of 3.2 per cent beer. How in the world can we get first-class Maennerchor singing on such a slim foundation? There is something half hearted about the move to raise the ban on real beer. *Ich weiss nicht was soll es bedeuten.*



Marion Talley, my Pacific Coast detective informs me, is a regular visitor at all the big concerts in Los Angeles, where she is now living. Marion holds the world's record as the youngest retiree from grand opera. By the way, other old timers dwelling in Los Angeles are Charles Dalmores and Ellen Beach Yaw.

Eddie Ziegler, the Stimson of Gatti-Casazza's operatic cabinet at the Met., is also its best anecdotalist. His repertoire of jokes is endless and every time he whispers one to me in the lobbies, I marvel afresh at his ability to find a new crop of jests. Grand opera is serious business, but Eddie doesn't let it freeze his sense of humor.

De Loor, the new Dutch tenor at the Met., is another jolly personage and "kids" all the time. He introduced his charming wife to me the other eve and remarked: "This is Mrs. de Loor, but I love her all the same."

Karl Krueger is tickled to pieces with his scheme for his new project of the New York Music Guild. His enthusiasm is dignified yet an inner radiance seems to be electrifying him. Here's to you, Karl, it's a splendid idea and the puppets are heaps of fun to operate. Strangely enough, dolls as they are, they have personalities and, under direction, are often as stubborn as human beings.

Some of the station orchestras that play over the radio are surprisingly good, and I wondered at their quality and volume of tone until I found out that they include various members of the Philharmonic Orchestra. Now I understand, and I only wish that all the orchestral radio music could be broadcast by the same high class of players.

And speaking of radio, I was invited to be present at the NBC studio last Sunday when Roxy and his Gang broadcast their great Sunday program conducted by Erno Rapee. Absent minded as I am, I directed the taxi to "485 Madison Avenue," which is the headquarters of the Columbia Broadcasting Corporation. I walked into the elevator and after it had started I asked: "On which floor is Roxy?" The boy replied, without batting an eyelash: "Roxy? Never heard of him." Another passenger remarked quietly: "You are in the wrong building. You want NBC, at 711 Fifth Avenue." Up and down I rode, and could not help saying to the boy: "I don't think that your employers would like the kind of loyalty which goes before politeness. They would not say that they never had heard of Roxy just because he is with NBC." "Yeah?" was all the boy answered, imperturbably.

Say, you should have seen Rapee in com-

mand at that studio, giving all he has—and it's plenty, musically and temperamentally—to his conducting of the orchestral pieces and accompaniments. He is the ideal man for his job. I was impressed too, by his arrangement for orchestra of Kreisler's violin morceau, Tambourin Chinois, one of the best transcriptions I've heard in an elephant's age. And oh, boy, was I carried along by the two-piano playing (Strauss' Blue Danube Waltz) of Vera Brodsky and Harold Triggs. I'll say I was. It was altogether an exhilarating hour I put in—and to enjoy it, I had to miss my lunch.

Here's another rumor for you concerning the spectacular Radio City Music Hall. Coe Glade, the joy of Chicagoans in opera, is to be Carmen in the condensed version of that opera of the opening week December 27. With her will be Mario Chamlee. I believe that Titta Ruffo was cabled for and is on his way. Following this bill in two successive weeks there are to be mountings of Bohème and Pagliacci. I hope that this scoop beats the daily newspapers, as I frequently do.

That pianist who sent cigars and cigarettes to all the leading New York music critics in advance of the recital given by the generous donor, started something which may lead to a useful custom, and ultimately result in the gratis receipt, by the scribes, also of eatables, drinkables, articles of clothing, furniture, and perhaps even jewelry or a fat sized check—cash would be preferable. Gee, I'm going to hustle and get myself a job as a music critic. (I don't know anything about music, but what matter?) And I'm here to tell you, that only one critic returned the pianist's gift, and I think he was a darned fool not to keep it.

Holy Who's Who, what a list of celebrities at William Thorne's singing contest last week. Margaret Matzenauer; her pretty daughter; Anna Fitzu (hurrah, I've spelt it right) as young—no kidding—as ten years ago; Mary Lewis sporting diamonds and gabbing with Tito Schipa, dignified in his role of judge of contestants; Minna Neuer Noble (where were her mama and papa?); Josie Vila, winking and whispering, the imp; and not forgetting the Honorable William himself and his charming wife. Alice Bracey Taylor made shy announcements and shoed the young singers—all pretty girls—into the room to pipe for the bread and butter they hoped to win eventually.

Cecil Arden has the time of her life cooking risotto for her friends. Last week I heard her make a date with Inez Hadley, Henry's charming wife, to chef for six-ish

at their home. I'd like to crash in there, just to eat what Cecil's deft fingers had prepared.

List, as I did surreptitiously, to the following ecstatic conversation between two piano students, one a boy the other a pretty girl:

"But Sibelius. Isn't he grand? I love the fifth symphony."

"Yes, very interesting."

"I think so, too. My—ooh."

"Don't you like Schönberg?"

"Oh, yes! Heaps. Isn't his music swell?"

"My."

"Terribly interesting. Have you ever heard Myra Hess?"

"Oh, yes. Isn't she marvelous? I like her, don't you? And Bauer, he's great—so deep, if you know what I mean."

"Absolutely. Did you hear that Steinway Hall program by Dai—Dai—I forget her last name. She comes from Boston."

"You mean Dai Buell. The one who played all the Bach inventions for two separate audiences?"

"Yes, yes, that's it. Don't you like the fifth invention? The one that goes (singing)?"

"Oh my yes. It's so deep because the others are so light."

"Yes, isn't it. Why aren't there more women pianists? It's funny, isn't it?"

"Yes, isn't it strange? Well, I suppose there will be."

There was more of the same sort of verbal fudge, but just then Walter Kramer and his spats and walking stick passed by, and I rather indecorously yelled "Hey, Wallie," and fell in step with him, inexpensively but neatly dressed as I was.

Have those news photographers no respect for anyone at any time? When Anna Case (Mackay) sang at the Plaza Artistic Morning concert last week the photographers set off flash-lights in the middle of one of

her songs, to the extreme annoyance of the artist and the audience. Anna stopped singing and said sweetly but firmly, "I shall not go on." Whereupon the minions of the press were hustled from the ballroom while the audience applauded.

Husband Clarence Mackay was there with his bristling moustaches and happy smile. He seems to be proud of his wife—and he should. She's a sweet kid and a swell singer.

I lamped Richard Crooks streaking up Fifty-Seventh Street. He was stopped short by a friend who asked him about rehearsals at the Met. "They certainly work you there," he said, "but it's fun all the same." All your friends are rooting, Dick, for your rousing début.

FROM OUR READERS

Warning

Carnegie Hall, New York, November 26. To the Musical Courier:

A man giving the name of Samuel Hofman visited me, told me I had been called to his attention as fit to have my picture and a descriptive story inserted in a publication, Musicianship and Personalities. It sounded all right to me, and I paid \$9 in advance, by check, which the man cashed at my bank immediately.

A balance of \$9 was to be paid by me on publication. This happened months ago and I have not seen the man since, or heard of any trace of his publication. He is a Jewish-American, aged about thirty, tall and dark. I am giving you this information for what it is worth.

Very truly yours,
MME. C. TROTIN.

Hamilton College in 1925. He is survived by his wife and three sons. S.

Robin G. Kennedy

ATLANTIC CITY, N. J.—Robin G. Kennedy, 1929 winner of the Atwater Kent audition prize, died here on December 9. Mr. Kennedy, who was only twenty-four, was studying for the ministry at the University of Virginia. V.

Rene Lenormand

PARIS.—Rene Lenormand, composer, and father of the playwright Henri Rene Lenormand, died here on December 5. Mr. Lenormand was eighty-six. His career began in 1871 when he composed short forms of music and songs. He had studied music under Damcke. His works included a lyrical drama, La Cachet Rouge, a choral work, Souvenirs du Valais and an Etude sur l'Harmonie Moderne, written in 1912.

Christine Baer Frissell

VIENNA.—Christine Baer Frissell died recently at the age of forty-five at Laxenburg, near Vienna, after prolonged illness. She was an American by birth and formerly a collaborator of Jacques Dalcroze. It was she who founded the Hellerau School of Dance at Hellerau, near Dresden, which was later moved to Vienna and established at the Imperial Castle of Laxenburg. Until shortly before her death, Mme. Baer Frissell, together with Ernst Ferand, was the moving spirit of the Hellerau Laxenburg School. P. B.

Carl Edouarde

LOCUST, N. J.—Carl Edouarde, who scored the first music to a music picture, died on December 8 at his home here. He was fifty-seven. Mr. Edouarde was at one time a member of the Regent Theatre, New York, joining this body at the invitation of Roxy, who was a personal friend. After his experiment of synchronized scoring had proved successful, he and Roxy were made staff members of the Strand Theatre, New York. Mr. Edouarde retained this connection until 1927. His music education included attendance at the Royal Conservatory of Music in Leipzig, Germany; and he received a violin from Kaiser Wilhelm II for his work. He directed orchestras in a number of New York hotels before he began his theatrical activities.

Charles H. Parsons

BROOKLYN, N. Y.—Charles H. Parsons, a retired organist and former president of the National Piano Manufacturers Association, died on December 9 at his home here, at the age of ninety. Mr. Parsons was born in Hartford, Conn., and came to Brooklyn in 1862. He joined the Needham Piano Company, retaining this affiliation until twenty years ago. He founded the Amateur Opera Association of Brooklyn and was a former chairman of the solo committee of the Apollo Club. The late Dudley Buck was his teacher in organ. For many years Mr. Parsons was organist at St. Peter's, All Saints Protestant Episcopal, and the Church of the Incarnation in Brooklyn. He is survived by three daughters. D.

OBITUARY

Ernest Fowles

Ernest Fowles, Fellow of the Royal Academy of Music, London, England, passed away at his home in Caterham, Surrey, England, December 9, at the age of sixty-eight. Mr. Fowles had a distinguished career. At the age of twelve he gained the Chappell Scholarship at the National Training School for Music, London, the precursor of the present Royal College of Music. He was founder and for many years director of the British Chamber Music concerts in Queens Hall, London. In addition to his fellowship in the Royal Academy of Music, he was a member of the Royal Society of Musicians and of the Incorporated Society of Musicians, an adjudicator at the principal British music festivals, and lecturer at the London Training School for Music Teachers. Since 1928 he has made four nationwide lecture tours of the United States, appearing before principal universities, colleges, schools and clubs. He appeared twice as guest speaker at the Music Teachers National Association conventions, and last April was brought from England by the president of the Supervisors' convention to appear on the program of their fiftieth anniversary meeting. He was scheduled for the Music Through the Ages series at the Barbizon-Plaza, New York, this season under his daughter's management. He was the author of Ear, Eye and Hand in Harmony Study; Studies in Musical Graces; Harmony in Pianoforte Study; Musical Competition Festivals, etc., and the composer of piano music, including the Hook Norton Suite. He is survived by his widow, Mrs. Mary Norfolk Fowles; a son, E. L. Douglas Fowles of Berlin, Germany; three daughters, Mrs. R. H. Alder of Caterham, England, Mrs. Walter Lock of Purley, England, and Helen M. Fowles of Orange, N. J.; also by a brother, an aunt and three cousins.

Dr. Otto Leland Bohanan

WASHINGTON, D. C.—Dr. Otto Leland Bohanan, a Negro, instructor of music in De Witt Clinton High School, New York, died here recently. Dr. Bohanan took his bachelor of arts degree from Howard University here in 1914, having also attended the Catholic University in this city. In 1927 he entered Columbia University for graduate work in music and took his degree of Master of Arts and Doctor of Philosophy there the following year. He was thirty-seven years old. His widow survives. T.

Henry Kitchell Webster

EVANSTON, ILL.—Henry Kitchell Webster, writer of novels and short stories, died here on December 9. Mr. Webster was born in this city fifty-seven years ago. During his high school days he and Samuel Merwin wrote plays and fiction together, and also composed operas, both grand and comic. He received the degree of Doctor of Letters from



CYNTHIA'S MUSICAL EDUCATION

Professor—"More rhythmic consciousness, please, in this Haydn opus."
Cynthia—"Oh, opus-popus. It isn't Schönberg, is it?"

ADOLFO BETTI TELLS OF COMMEMORATION CEREMONY FOR GEMINIANI IN ITALY

Adolfo Betti, violinist and former member of the Fionzaley Quartet, recounted to a representative of the Musical Courier some of the most memorable experiences of his summer, the greater part of which he spent at his home in Bagni di Lucca, situated in the Tuscan Apennines in that picturesque valley which has been called "the Valley of Poets" because of its association with Byron, Shelley, Heine, Lamartine and the Brownings.

"I traveled little," said Mr. Betti, "for globe-trotting has scant appeal for me nowadays. I read much, walked a good deal through the beautiful chestnut forests, and tried—with some success, I believe—to make good the old Roman dictum: 'No better form of leisure can be found than shifting from one kind of work to another.'"

"Music, of course, had some part in your summer," I suggested.

"Yes," he replied; "in fact, my most interesting experience was a musical one. This was the commemoration of Francesco Geminiani, which took place in Lucca late in September.

"As you know," Mr. Betti continued, "during the last two years I have been making researches for a biography of that great master of the eighteenth century, who enjoys the rather paradoxical distinction of being at the same time world-famous and—little known. Now, September 17 marked the 170th anniversary of his death, so I thought the occasion a good one for making the people of Lucca better acquainted with their glorious countryman, who, in his day, reigned in the English musical world side by side with his friend George Friedrich Handel.

"Accordingly I planned a celebration, which, I confess, came off much more brilliantly than I had expected. A most cordial response to my appeal came from the authorities of the city (I shall name here only the Podestà, Avvocato Politi and the President of the Royal Academy of Letters, Arts and Science, Prof. Parducci) and from the musicians, among them Maestro Luporini, director of the conservatory, and Prof. Priano, head of the violin department there.

"The event took place the afternoon of September 18 in the Aula Magna of the Liceo Machiavelli. I gave a lecture on the life and art of Geminiani, and there was a concert of Geminiani's works—Concerto Grosso in C minor, op. 2, No. 2; andante for string quartet from the sonata in D; Concerto Grosso in G minor, op. 3; my own concert version of the composer's sonata in D for violin and piano, and my arrangement of a duet for two violins unaccompanied.

"The hall was packed, with many people sitting on the staircase of the old palace. The audience included the authorities of the city as well as representatives of the Conservatories of Italy. Maestro Luporini conducted the pupils of the conservatory who formed the orchestral body, in a brilliant reading of the concerti. Prof. Priano most ably cooperated with me in the duets; in the quartet I also had the assistance of Prof. Arata and Prof. Nencini; and Maestro Ubaldi provided the piano accompaniment for the sonata.

"The whole affair proved a great popular success. My lecture dealt with the life of Geminiani. As you know, this composer's existence was anything but sensational. There are no romantic, no dramatic elements in it. He never married, nor was he ever involved in one of those love affairs that make the lives of Tartini and Paganini so attractive to novelists and playwrights. But if outwardly his existence was poor in ex-

citing events, his mind was fertile in the extreme and his artistic nature has unfathomed depths. Moreover, the time in which he lived is one of the most fascinating in all the history of music. Thus I tried to bring out his figure against the background of the musical life of his days, emphasizing the special period of musical evolution to which he belongs—a period which, for richness of production, seldom has been equalled in the history of culture, and incidentally marked the golden age of the violin, for such masters as Vivaldi, Veracini, Locatelli and Tartini were then flourishing.

"The concert ended, a cortège was formed, headed by the Podestà and the President of

the Academy and including the representative of the Conservatories of Italy and most of the performers. We, all of us, escorted by the municipal pages, went through the dark, narrow streets of the quaint old town to the Church of San Francesco, the Pantheon of Lucca's most illustrious men, where a tablet in honor of Geminiani was to be unveiled next to the one commemorating another great musician from Lucca—Luigi Boccherini.

"As no speeches are allowed in the church, when all had assembled there a signal was given by the trumpet of one of the heralds, the veil that covered the plaque fell and we made the Roman salute and stood silently for one minute, with bowed head. It was a simple but most impressive ceremony—one that I believe would have pleased the great and austere musician we were commemorating." V.

PRESS COMMENTS

HANNA BROCKS

Hanna Brocks presented the following students in her final Hour of Music at the Woman's Club, Oneonta, N. Y., where she conducted her second master class: Harriet Goldsmith, Jean McLaury, Francis Narrag, Lulu Byard, Frederick Tinker, Cora Breese, Esther Bartow, Ethel Getman, Cecile Thomas and the Misses Lunn, Miller, Anderson, Smith and Merrill.

Of the occasion the Daily Star carried in part: "Evidence that in Oneonta there are those who possess musical talent that in future years may send them to the heights of fame, was disclosed at the recital given last evening at the Woman's Club by the summer students of Hanna Brocks. A representative audience enthusiastically applauded those taking part and otherwise expressed pleasure in the program. Some of those taking part in the recital were making an appearance for the first time. They brought great credit on themselves and their teacher, as did all those on the program, due to their extraordinary stage presence and tone production. Singers making an appearance for the first time do not usually attain the ease and quality of voice which Miss Brocks' students showed last evening. . . . Miss Brocks, who deserves much credit for the excellence displayed by her students, presided at the piano in a manner befitting one who is a great artist."

MARIAN ANDERSON

Marian Anderson, contralto, recently opened the fourth season of the K-W Community Concert Association, Kitchener, Ont., Canada. The Kitchener Daily Record printed: "In a lengthy program, ranging through classic numbers of tremendous beauty to a group of those most appealing of all folk-songs—negro spirituals—Miss Anderson revealed herself to be in every sense a great artist. Miss Anderson's voice possessed all the luscious richness of the true contralto. For the low notes it had velvet smoothness; for the high notes it had flexibility, graciousness and power. And it was always colorful, always rhythmic, always enriched by the vivid personality of the singer, always in perfect control." While in Kitchener, the contralto visited the Freeport Sanatorium and sang for the patients.

AMELITA GALLI-CURCI

When Galli-Curci arrived on the Pacific Coast from her tour of eighty-seven concerts in South Africa, Australia and New Zealand, the press of the cities where she opened her tour of America carried columns of

articles about her impressions of those countries.

The Los Angeles Times said that "the outstanding impression from her tour around the globe is the fact that in the United States radio is unique in its educational and propaganda power. Throughout the British commonwealth, as in most countries, radio broadcasting is government controlled, so that only in America has its enormous power for disseminating educational, advertising and amusement programs been properly developed."

The Omaha World-Herald is quoted: "As vivacious as ever, Amelita Galli-Curci, the famous soprano, paused in Omaha for a few minutes and talked of many things. 'Times are hard in the Antipodes, as everywhere else, but the people there are still eager to hear good music,' she reported. Her audiences were 'marvelous,' she added. 'A different attitude prevails down there,' she said. 'The people are gay, and seem to be getting a good deal of fun out of life. Here I sensed a certain fear the moment I landed. In nearly all the cities I visited, the audiences called for the old songs—they are just as crazy about them as the people here.'"

The Denver Post wrote: "In the eighty-seven concerts sung in South Africa, Australia and New Zealand, we found that the world-wide depression had brought out the finer side of the people and intensified their desire for good music rather than for jazz."

Interesting, too, was the following in the Minneapolis Journal: "Mme. Galli-Curci's African experiences revealed the evil influence of so-called civilization. 'You know, Homer tried to take some movie pictures of the natives in one place,' she said. 'Before they would pose they demanded pay. They had on scarcely any clothes, which of course meant they had no pockets to line, but they wanted money anyway. No pay, no pictures, they told us.'"

The Minneapolis Star is quoted: "Her first earthquake; natives who wore few clothes but knew the value of money; crocodiles and hippopotamuses floating about her boat; monkeys that stole food almost out of her hand—these were some of the unusual adventures experienced by Amelita Galli-Curci on her 40,000-mile route which took her all the way around the world."

ROCK FERRIS

According to the Springfield (Mass.) Republican of November 10, "The Mount Holyoke College concert course, which is a little shorter than it has been in some seasons but of the same artistic quality, opened this evening with a recital by Rock Ferris." The critic of that daily continued: "He gave a serious and interesting program of major works which would put the art and the endurance of any pianist to a test. First came the very beautiful and characteristic sonata in F minor by Brahms. The sonata was well played and on a large scale, with evident feeling too, for the tender passages."

Of a Chopin number, the Republican declared: "The Nocturne, op. 62, was beautifully played by Mr. Ferris." The review was concluded as follows: "His playing has much suppleness and rhythmic vitality as appeared in the closing group of Spanish pieces which were of special interest because he had studied them with the composers. Albeniz was represented by Navarra, Turina by Jueves Santo a Media Noche, and Infante by Sevillana and Gitanerias. It is not surprising, after such special training in Spain, that Latin-America has been cordial to him."

LILLIAN EVANTI

Lillian Evanti, soprano, recently made her first bow to the Berlin concert public in a program of songs and arias ranging from Handel, Mozart and Verdi to Richard Strauss, Rimsky-Korsakoff and Rachmaninoff. Paul Zschorlich said in the Deutsche Zeitung: "She is an attractive and dainty little person with a youthful, beautiful voice

(Continued on page 27)

Orloff on Sixth American Tour

Nikolai Orloff, landing in New York November 17 for his sixth tour of the United States, prefaced his visit with twelve months' extensive traveling, during which he played over eighty concerts in Europe and thirty in South America, including fifteen recitals in Buenos Aires. On November 19



Photo © Elzlin

NIKOLAI ORLOFF

Mr. Orloff played at Jordan Hall, Boston, leaving immediately after this appearance for Miami, Fla., where he took the air route to Havana for two concerts with the Pro Arte Sociedad. Until Christmas the pianist will be on tour through Kentucky and the middle West, and on to Montana and Washington. He returns to New York for the holidays and is scheduled for concerts in the Eastern states in January. His New York recital takes place at Town Hall, January 18.

I See That

Erna Pielke, artist of Samuel Margolis, appeared as soloist with the National Symphony Orchestra of Washington, D. C., December 11.

Jeannette Vreeland sang at Geneva College, Beaver Falls, Pa., on December 1. This engagement came between the soprano's appearances in Scranton, Pa., November 29 and Staunton, Va., December 3. Her tour takes in concerts in Louisiana, Nebraska, Iowa and Illinois.

Frieda Klink sang on December 2 at the Hotel Commodore, New York, at the Exposition of Women's Arts and Industries, accompanied by Conrad Forsberg. She broadcast over WEAJ on December 13.

Edouard Grobé gave a song recital at the Hotel Ambassador, New York, December 1. The tenor was assisted by Charlotte Bergen, cellist, and Harvey Brown, accompanist.

Frederic Baer gave a recital in Warren, Pa., on December 12 at the Woman's Club, under the auspices of the local Community Concerts Association.

Stuart Ross was at the piano for Emma Redell, soprano soloist, at the private concert which opened the forty-sixth season of the Rubinstein Club, Waldorf-Astoria Hotel, New York, December 6.

The Sittig Trio is giving a concert at the New York Junior League, New York City, December 19. The works listed for performance are sonata for trio (J. Barriere), trio in D minor (Schumann), sonata for violin and piano, No. 2 (Frederick Delius), and trio in D minor, op. 1 (Rubin Goldmark).

Christine Trotin's book, Musicianship, has been recommended in personal letters by Sigmund Spaeth, Walter Henry Hall, Francis Rogers, Gustave L. Becker, and Wilfrid Klamroth. It is stated that this book is used extensively in California universities, as well as in schools in other parts of the country.

The Seymour Musical Center, New York, presented Hans Barth in two harpsichord and piano recitals, assisted by Ruth White Wertheim, violinist, and Margery Todd, pianist, December 11 and 12, at the Barbizon Plaza, New York. The proceeds were devoted to the center's scholarship fund.

The Esardy Trio (consisting of Leo Small, piano; Harry Neidell, violin; Vladimir Dubinsky, cello) gave a concert at the Barbizon Plaza, New York, on December 15.

(Continued on page 34)



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FOREIGN NEWS IN BRIEF

Professor Fitzer Insane

VIENNA.—Prof. Rudolf Fitzer, formerly a prominent Viennese violinist and head of the Fitzer Quartet, which was the leading one in this city besides the Rosé Quartet, has been interned in the Insane Asylum Steinhof, owing to incurable melancholia.
P. B.

Noel Eadie to Sing in The Messiah

LONDON.—Noel Eadie, English soprano, has an active season. Outstanding among her engagements are the Eastbourne Festival, where she is to sing under the direction of Sir Hamilton Harty, and an appearance in Glasgow with the Scottish Orchestra in connection with the celebration of the Sir Walter Scott Centenary. On New Year's Eve, Mme. Eadie will return to London to sing in The Messiah at Albert Hall. In the new year Mme. Eadie expects to fulfill numerous engagements on the continent.
M. M.

Plans of Havana Orchestra

HAVANA.—The Philharmonic Orchestra of Havana is presenting several extraordinary programs this winter. The pianist and conductor, Ethel Leginska, will appear here on December 18 playing the piano and conducting the orchestra at the same time. In January, Manuela Jiménez, pianist and daughter of the Cuban musician, Lico Jiménez, will be guest soloist. She has returned from a prolonged stay in Germany, where she was a pupil at the Hambourg Conservatory. Nicolai Slonimsky, conductor, will come in February; Georges Enesco, violinist and conductor, will be the soloist in March.
R. M. A.

Tauber Refuses to Sing

AMSTERDAM.—Richard Tauber refused to keep an engagement at the Dutch Theatre here because, as was later stated, he thought it a second-class house and therefore beneath his dignity. But he made a mistake and Amsterdam has had a laugh at his expense.
K. S.

Ring of Honor for Clemens Krauss

VIENNA.—The municipality of Vienna has decorated Clemens Krauss, director of the Vienna Opera, with the city's Ring of Honor, amid a solemn celebration. Krauss was awarded the distinction in recognition of his important part in Vienna's musical life and in the organization of last summer's Festival Weeks and International Singing and Violin Contest.
B.

Vienna's Pantheon of Music

VIENNA.—A movement is on foot for the establishment of a Pantheon for Austria's musicians in Vienna, the site of which is to be either the Theresien Temple in the Volksgarten or the Grotto at the Imperial Castle of Schönbrunn. Opponents to the plan point to the impossibility of uniting in this Pantheon the bones of all of Austria's great musicians, since Haydn's relics, for example, are permanently interred at Eisenstadt, and Bruckner's beneath the organ of the monastery at St. Florian.
B.

Constantinople Conservatory

VIENNA.—Josef Marx, Viennese composer-critic and formerly rector of the State High School of Music, has been called to Constantinople by the Turkish government to organize the new National Conservatory of Music there. Marx will hereafter divide his time between Vienna and Constantinople.
P. B.

Honors for Kodály

BRUSSELS.—Our local radio station gave a Kodály program, to celebrate that composer's fiftieth birthday.
N.

Vienna's Festival for 1933

VIENNA.—The annual Wiener Festwochen, Vienna's summer festival, will comprise three weeks next year instead of two as heretofore, beginning the last week in May and ending the middle of June. Again, as last summer, an international contest will be held, this time for singing and piano play-

ing. Clemens Krauss and Emil von Sauer will be prominent among the jurors.
B.

Barbirolli Conducts Wagner in Scotland

EDINBURGH.—John Barbirolli, who is at present on tour with the Covent Garden Opera Company, scored an outstanding success with his conducting of Tristan and Isolde and the Meistersinger. The critics were unanimous in their praise. The singers included Florence Austral and Walter Widop.
M. M.

A New Music Society for Edinburgh

EDINBURGH.—A new society for the study and performance of contemporary music, to be run on similar lines to those of the well-known Active Society of Glasgow, has just been established in Edinburgh. There will be four meetings during the forthcoming winter, when Arnold Bax, Kaikoku Sorabji, Florent Schmitt and Paul Hindemith will respectively appear as soloists. The concerts are to be held in the University.
W. S.

Rome Hears Janssen Symphony

ROME.—Werner Janssen's new symphonic work, Louisiana Suite, had its premiere at the Augusteo here on November 23, and was warmly received.
R. H.

MUSICALES

Mueller, Martinelli and Zimbalist on Bagby Program

Maria Mueller, Giovanni Martinelli and Efrem Zimbalist were presented by George Bagby in a Waldorf-Astoria (New York) musical December 5. Miss Mueller's program included Brahms' Meine Liebe ist Grün, Waldeinsamkeit and Maria Wiegand's Reger, Elisabeth's Prayer from Tannhäuser, and Ritorna vincitor from Aida. Mr. Zimbalist's compositions numbered the Beethoven Romance in G, and Sarasate's Introduction and Tarantelle. Mr. Martinelli headed his selections with Flotow's M'Appari from Martha.

Helen DeWitt Jacobs Heard

Helen DeWitt Jacobs, violinist, assisted by Peter Melnikoff, pianist, gave a recital at Chalfi Hall, New York, on December 4. Two movements of the César Franck sonata, Vieuxtemps' concerto in D minor, and a miscellaneous group comprised the violin numbers. Miss Jacobs' playing had much to commend it, including a vibrant tone, musicianship, style and a good technical background. A position nearer her pianist might have produced a better ensemble in minor details. Mr. Melnikoff played items by Scriabin, Rachmaninoff, and the A flat ballade of Chopin with considerable artistry, though he was heavy-handed in the Chopin. The audience was large and appreciative.
B.

Charlotte Bruno Sings

Charlotte Bruno, soprano, in an ambitious program of songs in four languages, representing numbers by Secchi, Caldara, Thomas, Puccini, Gounod, Brahms, Schanze, Grieg and a group in English in which the familiar Star, by Rogers, figured, entertained a large audience in the salon de musique of the Barbizon-Plaza, New York, on December 6. At the piano was Emilio Roxas, who contributed works by Grieg, Chopin and Godowsky, as well as some fine accompaniments. Miss Bruno disclosed a voice of good quality, considerable power and wide range. With further study and experience in public appearances, much may be expected of her.
B.

American Composers Featured

Norma Delson was hostess for the concert of the New York Matinee Musicale (Rosalie Heller Klein, president) at the Sherman Square Studios, New York, on December 4, when three composer members of the society were featured. A male quartet (Hunter Sawyer, Myron Watkins, Walter W. Plock and Richard E. Parks) sang Grace Leadham Austin's The Little White Cottage, and Roberta Robertson was heard in four songs by the same composer—The Home of Yesterday, You Are the Light, Constancy, and The Soul Undaunted. Miss Austin's style of writing in these melodious numbers is simple and effective. More complex and modern are The Little Ghosts and I Strove With None, two songs by George Dyer, Jr., sung by Ethel Parks. Mr. Dyer's music is interesting and each successive hearing impresses with his sincerity. Frederick Cromweel was represented both as composer and pianist, playing for Ethel Pyne when she sang with finesse his Whistling Boy, Spring, and Summer, three forceful numbers written in modern style.

Mary Louise Gale opened the program with a group of violin solos, and Harletta Thrasher closed it with three numbers for piano. Both young artists were well re-

ceived. The accompanists for the afternoon were Minabel Hunt, Berthe Van den Berg and Gladys Shailer.
G. N.

Helen Gleason and Edward Johnson Appear

Helen Gleason, new soprano of the Metropolitan Opera Company, and Edward Johnson, tenor of the same organization, were heard at Hotel Waldorf-Astoria, New York, December 6, for the benefit of the New York Diet Kitchen Association. Mr. Johnson first displayed his routine art and polished vocalism in a Handel aria, Purcell's I'll Sail Upon the Dog-Star and two songs by Richard Strauss. Following these, and an encore which the audience demanded, Mr. Johnson came out leading Miss Gleason, who bowed to welcoming applause. She sang Addio senza rancore (Puccini) and Depuis le jour from Charpentier's Louise. Her voice is of pure and youthful quality, effortless and of ample volume. She skillfully negotiated the difficulties of the Charpentier aria, earning plentiful applause. Mr. Johnson's next appearance brought songs by Roger Quilter, Camille Zeckwer, Griffes and Marshall Kernochan and an English folk song arranged by Peter Warlock. All these were admirably calculated to exhibit the tenor's powers of mood projection and distinct enunciation. The audience clamored for another encore, which was granted. After several songs by Miss Gleason, the two united in the duet from Gounod's Romeo and Juliet.
M. L. S.

Tito Guizar Gives First New York Concert

A friendly and enthusiastic audience greeted Tito Guizar in his first New York concert which was held on December 3 at Roerich Hall. The young tenor has been appearing extensively on the radio under the auspices of the Columbia Broadcasting System. The program was devoted largely to the songs of Spain to which the artist's voice and temperament are admirably suited. Other selections included a group of operatic arias and several songs in English and German. Mr. Guizar's voice possesses a pleasing lyric quality that lends itself as successfully to serious music as it does to the lighter songs. The assisting artists were Michele Rosco at the piano and Los Charros, a Mexican string ensemble.
A. S.

Recital of William B. Taylor

William B. Taylor, tenor, gave a recital at the Berkeley Hotel, New York, on December 2. His program, in five parts, included a group of operatic arias; German Lieder by Loewe, Schumann and Brahms; Wagner's Traume; Poesie Persienne; by Santoliquido; and a group in English. Mr. Taylor has a voice of moderate power and compass, of good quality and emitted with a minimum of effort. His enunciation is good and he keeps to the pitch. His German pronunciation was dubious. He excelled in the Persian suite and in Paganucci's The Rose, which was sung from manuscript, the composer being present and sharing in the applause. Frank Chatterton gave fine support at the piano. The large audience present was decidedly friendly and enthusiastic in its applause.
B.

Hospitality Center Presents Artists

The music department of the Hospitality Center of the Allied Arts, New York (Florence Otis, director) presented a program on December 4. Those featured were Jeanette Comoroda, soprano, and the Mozart String Quartet, Wesley Sontag, leader. The quartet displayed well coordinated tone and interpretative response in numbers by Tartini, Buononcini, Haydn, and Bernard Ocko, and in Mr. Sontag's own composition, Marsh Pools (with voice). Miss Comoroda's excellent vocalism was applauded for her performance of a Verdi aria and Se tu mami (Pergolesi). George Herlihy played her accompaniments. The next musicales are scheduled for January 15 and February 12.
F. W. R.

Edyth May Clover's First Musicales-Tea

The first of several musicales-teas was given in November by Edyth May Clover of New York. The program was presented by John Nettuno, tenor; John Kirkgard, baritone; Maurice La Farge and Robert Augustine, pianist and accompanist. Miss Clover played by request, offering Liszt's Love Dream and Chopin excerpts. Vida Souza poured tea, assisted by Marguerite Gaff, and in the gathering were many prominent in the music world.
F. W. R.

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Press Comments

(Continued from page 25)

of lovely timbre. Her program confined itself to works that are considered grateful. The singer scored by means of her clear and meticulous manner of singing. She produced her tones with assurance and artistry; as charming and graceful as her appearance is her singing. He continues in the same strain about her technic and coloratura, and concludes: "In short, the new singer left a very good impression."

The Berliner Tageblatt review, signed J. S.: "Lillian Evanti was a wonderful soprano. She is sure to make her way." Walter Hirschberg devotes a paragraph in the Signale to "the interesting and captivating newcomer." After praising her accompanist, Dr. E. V. Wolff, he continues: "In two respects her singing is particularly notable, namely in the excellence of her tone production and in the fund of spiritual and musical qualities with which her songs are imbued." Other excerpts from this report read: "A brilliant and technically well schooled coloratura . . . has all the South American vitality and platform presence as well as a charming art of singing to delight an audience. The presence of strong spirituality cannot be overlooked and manifested itself in a Vocalise by Rachmaninoff in brilliant fulfillment of its content of expression."

HELEN HARBOUR

Helen Harbourt, young artist-pupil of Adelaide Gescheidt of New York, sang the leading role in the recent production of Victor Herbert's Naughty Marietta under the auspices of the Montclair Operetta Club in Montclair, N. J. The Newark Evening News commented: "The management was fortunate in having Miss Harbourt as the heroine; her stage presence is ingratiating, she sings agreeably." The Montclair Times: "Miss Harbourt commended herself and on this occasion strengthened the favorable impression previously made. Her stage presence is pleasing. She is sprightly in action. Her delivery of spoken lines is distinct and her soprano is musical in quality and ample in power for light opera and is technically well managed. She sang and acted her role with a grace and ease which never sacrificed the dramatic for the vocal effect. Miss Harbourt's singing of the Italian Street Song at the end of the first act was excellent and her voice easily stood the inevitable demand



HELEN HARBOUR

for several encores." A further criticism carried: "Miss Harbourt's singing of this role with the numerous high C's was delivered with great ease and beauty of voice, fine intelligence, together with the perfect French accent necessary to sing it. She has a voice of rare brilliance and quality, and unusual range, and is equally endowed with dramatic ability and the flare for the stage."

CATHARINE A. BAMMAN

Catharine A. Bamman is the director of the weekly Sunday Nights at Nine productions at the Barbizon-Plaza, New York. The New York Sun said of one of the recent presentations: "The program moved swiftly, with smoothness and dash. There was, indeed, much to enjoy, and the audience was highly delighted with the light-hearted pleasure furnished by singers, dancers and actors." The American reviewed the season's opening event in this series: "The entertainment generously qualified the organization's aim to present 'something different' which was one of the attractions that registered a successful launching last summer. Art and variety were adroitly combined in last night's program." The World-Telegram: "Everybody who has a part in Sunday Nights at Nine seems to be having a jolly good time. Their good humor is in-

fectious and invades an audience in no time at all." The Herald Tribune: "Sunday night diversion seekers in quest of varied entertainment will surely find it in abundance at the Barbizon-Plaza, where Sunday Nights at Nine marched across the stage."

CONCHITA SUPERVIA

Conchita Supervia, Spanish mezzo-soprano, who will arrive here early in January for her second American concert tour, was featured at the gala reopening of the Paris Opéra-Comique on November 13. The opera was Carmen. "Mlle. Conchita Supervia, in the role of Carmen, completely outclassed all her predecessors," Le Petit Bleu commented. "Her diction is faultless. Her voice, which is flexible, light and of lovely quality, rises with remarkable ease. There is nothing in her singing of notes dragged up from the lower register, nothing vulgar. Her understanding of the part is most interesting. She plainly indicates Carmen's derivation from the people, and at the same time knows how to inform the part with spirit and finesse. Carmen becomes therefore perhaps a bit more tragic, but more perverse. Mlle. Supervia happily discards those traditions which falsify the character and consequently the work itself. Her personal success was enormous."

"The Ambassador of Spain came to compliment her in her flower bedecked room, where we also found Mme. Claude Debussy, Paul Léon, Countess de Bitrolles, Baroness Legru and other admirers," reported the Paris Midi. "With Supervia the opera was an assured success," commented Comœdia, and went on: "She played the role ravishingly. Plays it? She lives it. Never have I seen anyone so identified with the interpretation." "Supervia was fêted from the beginning and had things her own way throughout the entire performance. How many ovations she received no one stopped to count," carried the Paris edition of the Chicago Daily Tribune; while the New York Herald stated: "The reopening of France's second opera house was made the occasion of a large and distinguished gathering, with Conchita Supervia, superb Spanish artist, as the special attraction. Her success was a triumphal progress." The President of the Republic, M. Albert Lebrun, and Mme. Lebrun attended, while the Senate and Chamber of Deputies were largely represented in the boxes.

ELSA ALSEN

After Elsa Alsen's recent recital appearance in Lowell, Mass., her managers, Haensel & Jones, received the following telegram from the president of the Lowell Community Concert Association: "Elsa Alsen was a great success in Lowell. Congratulations."

CONSERVATORIES and SCHOOLS

Lawrence Conservatory Activities

APPLETON, WIS.—Student recitals at Lawrence Conservatory were opened November 20, when Pi chapter of Mu Phi Epsilon presented active members and the alumnae in a program of songs and piano selections, and Mrs. F. Theodore Cloak (patroness) read from Robert Frost's poetry.

Gladys Ives Brainard, professor of piano, gave the first in a series of four Monday afternoon recitals over WHBY, local radio station, November 28. Miss Brainard included selections from Bach, D'Aquin, Whelpley, Ireland, Chopin, Debussy and Strauss-Tausig.

On November 27, for the fifth consecutive season, LaVahn Maesch, assistant professor of organ and theory, began a series of twilight organ recitals at First Congregational Church. The present series includes five carefully chosen programs which feature compositions from the classic school as well as the more modern schools of organ music. His recent engagements included a dedication recital at Alfred University, Alfred, N. Y., a concert at Emmanuel Presbyterian Church, Milwaukee, Wis., under the auspices of the American Guild of Organists, as well as appearances in sacred concerts. The series is being sponsored by the First Congregational Church of Appleton, of which Mr. Maesch is organist, and the Lawrence Conservatory of Music. W.

Concerts at Syracuse University

Students of the music department of the College of Fine Arts, Syracuse University, Syracuse, N. Y., gave a public recital in the hall of John Crouse Memorial College on November 16. Pauline Kazan, pupil of Prof. Mulfinger, played Bach's French suite No. 5 for piano; Henry Romanelli, voice student of Dean Butler, sang three Brahms items; an organ interlude was contributed by Lillian Jerome, pupil of Prof. Vibbard. Two more piano numbers were a Brahms rhapsody performed by Myron Maxon (student of Prof. Stout) and a Chopin ballade

played by Wynona James (Prof. Goodwin). Ann Bartlett, who is studying violin under Prof. Polah, offered Sarasate's Zigeunerweisen.

On the same date Andre Polah conducted the University Symphony Orchestra in a program, with Lowell Welles, baritone, and Dorothy Hubbard, soprano, as soloists. Mr. Welles sang the prologue to Pagliacci; Miss Hubbard, the Ernani involami from Verdi's Ernani. Orchestra music was by Nicolai, Wagner, Thomas, Richard Strauss, Schubert and Berlioz.

Quartets to Play at Mannes School

Continuing the series of Sunday afternoon chamber music recitals offered by the David Mannes Music School since 1923, the directors, Mr. and Mrs. David Mannes, announce a set of four programs, of which two will be given by the Stradivarius Quartet of New York and two by the Perole String Quartet. The dates are January 22, February 19, March 5, and April 9. The Perole Quartet, whose members are Joseph Cole-

man, Max Hollander, Lillian Fuchs and Julian Kahn, are to play the first and third concerts; Messrs. Wolfe Wolfsohn, Alfred Pochon, Nicholas Moldavan, and Gerald Warburg of the Stradivarius Quartet will play the second and fourth concerts. The annual chamber music series is principally for students of the school; but a number of subscriptions are open to the general public.

Guilmant Students Engaged as Organists

Clifford Ernest Balshaw, gold medal post-graduate of the Guilman Organ School, New York, has been engaged as organist and choirmaster at Christ Episcopal Church, Brooklyn, N. Y., and has assumed his duties there. Hans Lange, Jr., now preparing for graduation at the Guilman School, succeeds Mr. Balshaw as organist and director at Tremont Presbyterian Church, New York. Mr. Lange is a son of Hans Lange, assistant conductor of the New York Philharmonic.

(Continued on page 32)

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McCOSKER AS NEWLY ELECTED PRESIDENT OF NATIONAL ASSOCIATION OF BROADCASTERS ENCOUNTERS PROBLEMS OF MAJOR IMPORTANCE

By MILDRED CHETKIN

It has been estimated that there are about fifteen million radio sets in use in the United States, and that each of these instruments is shared—and who, on the flimsy grounds of a merely empirical acquaintance with human beings customarily endowed with a certain indisputable wholeness, will presume to question the authority of a census?—by two and a half people. For their amusement and education, and in "the public interest, convenience and necessity" some 550 broadcasting stations are in operation throughout the country.

It is over an industry of this size that Alfred J. McCosker, managing director of WOR, has recently been chosen to preside. The incredibly rapid growth of this independent station during the six years of his incumbency as its head, has already been remarked upon, and now his unanimous election as president of the National Association of Broadcasters indicates that at last that organization is settling down to business.

The wisdom of their choice becomes especially apparent when one considers the nature of the work in which Mr. McCosker is engaged. Despite the fact that the quality of its programs closely approximates that of the large chains, the interests of the Bamberger organization are not diffused over so wide an area, and the actual business of broadcasting can thus lay some claim to the attention of its director. And this, we believe, is particularly fortunate. The only justification for the existence of radio in its present state is simply and solely that it offers something of value to the public. That is its *raison d'être*, and when this is lost sight of in the maze of intricacies that results from highly involved manipulations, its purpose is defeated. To a man, then, who possesses a wide and encompassing knowledge of the immediate concerns of a broadcasting enterprise as well as of the more remote problems of organization, the N.A.B. had the good sense to entrust its management.

For the purpose of obtaining from him a statement which might shed some light on the activities of the association we talked with Mr. McCosker in his office a few days ago.

"It is still too early for me to say anything really definite," he told us. "The most important problem before the association at present is that of its own organization.

Although there had been nine annual conventions before this last meeting in St. Louis, it was by no means a strongly centralized group. The industry has grown so rapidly that these concerns were relegated to the background. Now, however, several questions have arisen which demand concerted action by the broadcasters and there must be some unification before we can act intelligently."

If it is permissible for the unprejudiced observer's opinion to be indicated at this point, it may be remarked that we agreed

dividual stations has no way of determining which ones are suited to his needs. There are available reliable publications containing valuable information along these lines, but their scope is necessarily limited. They do not discuss at sufficient length the popularity of a station in its area, the complete extent of its power, or the nature of its equipment. Neither can they present an adequate picture of the type of audience which the station commands. The most casual attempt to reach below the surface of broadcasting reveals countless arguments for the case of a strongly centralized group.

"What, apart from the details of organization, do you consider the most immediate problem before the broadcasters at the present time?" we asked Mr. McCosker.

"The question of an agreement with the American Society of Composers, Authors and Publishers is of great importance just now," he replied. "After that we shall have to take up the matter of Mexican interference. There are stations located directly across the border whose power is so great that we find it almost impossible to combat them. They drown out our own stations and have brought about a state of affairs that will have to be cleared up without delay. Then, too, we are waiting with interest for the results of the international conference at Madrid which was called for the purpose of allocating wave lengths."

Concerning the appointment of a Director of Broadcasting, Mr. McCosker spoke at some length. "The association has planned a position of this kind neither for the purpose of censorship within the ranks—which is unnecessary—nor for the investment of any one individual with autocratic power—which would be equally unnecessary. Such a director will act for the most part as a representative of the broadcasters. When it becomes necessary for the association to state its case or to present its arguments in a discussion, he will be our mouthpiece, and we hope eventually to enlist the services of a man whose voice will carry weight." Mr. McCosker also looks forward optimistically and with great sincerity to effecting considerably better relations between the newspapers and radio.

We asked him whether the association might be expected to take action with regard to eliminating inferior programs from the air. His reply was logical. "I do not see how we can," he said. "There would not be poor programs on the radio if some people did not want them. No station can afford to produce a type of entertainment for which there is no demand, and wherever such programs exist you may be sure they exist with profit. The trashy program on the air is often as painful to the broadcaster as a garish suit of clothes in his stock room must be, for instance, to the discerning owner of a department store. Yet neither of them, since it is his business to serve a widely varying public, can afford to dispense with the cheap product until he is certain that there will be no customers for it. Then he will remove it with pleasure." Which leaves the burden where it should be—with the listeners. If the more intelligent among them want better programs let them, as we have urged before, commend the meritorious and censor what is unworthy—on paper.

The N. A. B. is to be congratulated on its choice. Alfred J. McCosker can be trusted, since he has undertaken this important work, to carry it out well. Something of the magnitude of his task is contained in a letter received by him from President Hoover:

"I send you my warmest congratulations on your unanimous election as President of the National Association of Broadcasters at the recent annual convention in St. Louis. It is especially noteworthy that you were chosen from the field of independent broadcasters.

"In view of the vast scope of radio broadcasting in the United States and the direct impress it makes upon the minds of the people, its possibilities for good in advancing industrial, scientific, cultural and amusement interests, this is a signal honor and a high responsibility, which your character, broad experience and achievements give promise of successful discharge in the public interest. You have my cordial good wishes in this work."

Speaking with Mr. McCosker, you are at

ON THE AIR



ALFRED J. McCOSKER,
managing director of WOR, recently
elected president of National Association
of Broadcasters. (Pach photo.)

once impressed by his sincerity and intelligence. Although he is still well under fifty he was able to achieve a large measure of success as a journalist before turning his hand to radio. Starting as a copy boy for Arthur Brisbane he rose steadily to a position of eminence in the newspaper field and relinquished the editorship of a motion picture magazine, the Exhibitors' Trade Review, to enter the press department of WOR. Under his direction the power of the station has been increased by the Federal Radio Commission from 500 to 5,000 watts, and recently to 50,000.

It cannot be denied that, contemplating the privileges with which Mr. McCosker's new office endows him, we were bitten at first by a sharp, green-eyed envy. The idea of rising before a congress of broadcasters and, cloaked in the protective armor of that position, telling them whatever we believed they ought to hear, held boundless attraction. Experience, however, has taught us economy, and, above all, never carelessly to dissipate material that might one day serve for a radio article. So we shall reserve our remarks for these columns, and graciously leave Mr. McCosker with what will probably be one of the greatest compensations for the execution of a difficult job.

Publishers Adopt Measures Concerning News Broadcasts

As a result of reports received by the American Newspaper Publishers Association

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Herde Grofe

from its committee on radio, the board of directors of that organization recently adopted a resolution restraining national news-gathering services from selling or giving away news in advance of publication in those newspapers by which they are supported.

Eunice Norton Soloist on Stokowski Program

Eunice Norton, young American concert pianist, will be the soloist this evening during the Columbia broadcast of Leopold Stokowski and the Philadelphia Orchestra. A pupil of Tobias Matthay of London and Arthur Schnabel of Berlin, Miss Norton has appeared with the London Royal Philharmonic under Sir Henry Wood, the Societe Philharmonique in Paris, and the Russian Orchestra in Berlin. Four years ago she appeared with the Boston Symphony under Koussevitzky and last January made her New York debut at Carnegie Hall.

Mr. Stokowski has planned to include in this broadcast a special orchestral version of Wagner's *Siegfried* and the Richard Strauss tone-poem, *Tod und Verklarung*. Miss Norton will be heard in the solo passages of Paul Hindemith's concerto for piano and orchestra, the only contemporary work scheduled for presentation in this series. This concert is to be broadcast from the stage of the Academy of Music in Philadelphia.

Bori on Children's Concert Broadcast

The Children's Concert to be given this morning by the New York Philharmonic Symphony under Ernest Schelling and broadcast by WABC and a nationwide network is to present as soloist Lucrezia Bori. The Metropolitan soprano will sing a group of Spanish selections by Granados, Obradors, Nin and de Falla.

The novelty of the orchestral portion of the program will be The Pageant of P. T. Barnum, by the American composer Douglas Moore. The composition, made up of a series of scenes from the dance halls of the last century, has three movements entitled *Boyhood* at Bethel, *Joyce Heath* (the ne-gress whom Barnum exhibited as the nurse of George Washington) and *Circus Parade*, evoking the atmosphere of the show tent.

Curtis Institute Plans Christmas Program

The Curtis Institute of Music is presenting a Christmas program during its sixth weekly broadcast over the Columbia network on December 20. Paul Robinson, organist, will open the recital with an eighteenth century Noél by Louis Claude Daquin. Under the direction of Alberto Bimboni, opera coach at the institute and former guest conductor of the Philadelphia Grand Opera Company, there are to be sung a group of carols including an old French transcription, Psalm 150, set to music by César Franck, modern selections by Bornschein and Stokowski, and Gounod's *Ring Out, Wild Bells*, with organ accompaniment. A string ensemble composed of Dr. Louis Bailly's students in chamber music, will play two movements of the Brahms sextet in G major.

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RADIO IMPRESSIONS OF A WEEK

The MacDowell celebration inspired several noteworthy programs on the air last week. Among the special broadcasts commemorating the anniversary was a Sunday afternoon concert from WJZ. John Tasker Howard discussed the life and work of the composer, and Mrs. MacDowell spoke a few words of thanks. The program was made especially brilliant by the presence in the studio of Frances Nash, who gave a spirited performance of the second movement of MacDowell's second concerto for piano and orchestra. . . . We wish that the Fiddlers Three in their Sunday morning broadcasts over WJZ would devote themselves to more serious music once in a while. Friml's *Adieu, Romberg's One Kiss* and the polka from Delibes' *Sylvia* are all charming titbits but an exclusive diet of desserts grows wearisome even to the sweet-tooth. . . . Sunday morning is chamber music time on the air. The Musical Art String Quartet on WEAF gave a precise and eloquent reading of Haydn's quartet in G and two novel-ettes by Glazounoff. . . . The Mozart G major trio was performed as competently by the Compinsky Trio over WABC. . . . Listeners who heard Harriet Cohen, English pianist, in her first American broadcast over WEAF are not likely to forget the beauty and clarity with which she invested four Bach chorale preludes. . . . An arrangement for xylophone of Kreisler's *Tambourin Chinois*, played by Sam Her-

man, was the solo offering on the WABC program of Freddie Rich and his orchestra. The First Cuckoo of Spring by Delius and Ferde Grofé's *Cloudburst* from the Grand Canyon Suite provided the orchestral selections. The performance of both these works was disappointing; the Grofé work especially seemed to suffer from the Columbia conductor's tendency to take his scores at an uncomfortably rapid tempo. There seems, on these programs, to be a perpetual race with the studio clock, and Freddie Rich always wins. . . . Otto Fassell brought the flavor of Vienna to a program of German music over WJZ. His is fuller than the usual tenor voice heard over the air. A selection from Lehar's *Merry Widow* and Der Lenz were among his numbers. Harold Sanford's orchestra provided a colorful instrumental interlude. . . . Mildred Dilling's facile fingers evoked tone pictures of a music box and a spinning wheel from the strings of her harp during the Orchestral Gems broadcast from WTIC, Hartford. The rondo movement from Mozart's concerto in C for harp and orchestra, and Mendelssohn's *On Wings of Song* completed her share of the program. The orchestra, under the direction of Moshe Paranov, played Glinka's Russian and Ludmilla overture and the swiftly-moving Dance of the Comedians from Smetana's *Bartered Bride*. . . . Nino Martini, the young tenor upon whom the Columbia studios are lavishing copious press

notes, revealed a voice of considerable beauty during a late evening broadcast. An aria from Bizet's *Pearl Fishers* and *Vendetta* by Cesti provided effective vehicles for him. . . . A piano recital over WINS by Arthur Wechsler proved to be one of indifferent quality. Massenet's *Air de Ballet* was played soberly and ponderously and The Etude (sic) by Chopin received an uneven though fluent performance. We were entirely unimpressed by a composition entitled *Night*, which, according to the announcement, depicted a nocturnal scene in the Louisiana bayou country. . . . After a long absence from the air, Maria Jeritza returned to the fold on a Columbia program. Her voice was as rich and vibrant as ever, and she seemed completely at ease before the microphone, though we were told that upon beholding the suspended column of black metal before the broadcast she raised her arms and murmured, "Ach! That thing!" Her offerings included an aria from Jeanne d'Arc and the waltz song from the Count of Luxembourg. The orchestra, under Joseph Bonime's direction, played two movements from the *Cappriccio Espagnole* by Rimsky-Korsakoff, one of Dvorák's Slavonic Dances and the *Marche Slav* of Tchaikovsky. . . . Lee Cronican and the WOR studio ensemble gave a thoroughly enjoyable performance of the Beethoven C major piano concerto. . . . A program of light music, including selections from Naughty Marietta was given by Fred Feibel in a morning program over WABC. His organ is one of the most active instruments on the air.

NETWORK OF NEWS

A program dedicated to Percy Grainger, featuring the composer, Ella Grainger, Ralph Leopold and Harold Kasschan as soloists, was presented by Philip James and the Little Symphony Orchestra over WOR on December 10. A special arrangement for three pianos of Grainger's *English Dance* had been prepared by Mr. James. Mrs. Grainger shared in the program by playing the aluminum marimba, bells and musical glasses, and by giving an explanatory talk before the orchestra played *Spoon River*.

The Perole String Quartet had Rosalie Wolfe, soprano, as their guest during a recent weekly broadcast of chamber music on station WOR. Miss Wolfe has sung on many coast-to-coast broadcasts.

Kathryn Parsons, the "girl of yesterday" has begun a new series of weekly WOR song recitals.

The Girdle of Earth, a symphonic poem by Chandler Goldthwaite for five voices, string orchestra, harp, piano and vibraphone, had its radio premiere during a WOR broadcast of the Choir Invisible, with the composer at the piano.

Charles Premmac, tenor, Vivian Holt, soprano and Ralph Christman, pianist, were the artists who provided the musical setting for *Presenting the Spinning Wheel*, one of a Columbia program series presented by Ida Bailey Allen.

With a cast holding Myrna Sharlow, soprano, Lillian Bernita, contralto, Judson House, tenor, Attilio Ruffo, baritone and Vittorio Verse, conductor, the New York Opera Association presented Mascagni's *Cavalleria Rusticana* over WOR on December 10.

A twenty-four piece string ensemble under the direction of Alfred Wallenstein is to make its debut over WOR. All the compositions played will be arranged by Mr. Wallenstein's first cellist of the New York Philharmonic Symphony Orchestra.

A new series of half-hour sustaining programs, known as the Columbia Radio Revue, was inaugurated over the CBS as a tri-weekly feature on December 5. The programs present the outstanding artists of the chain in a variety of entertainment, and are arranged so as to bring a different group to-

gether for each broadcast. The artists who appeared on the opening program were the Four Eton Boys, Elizabeth Barthell, Ann Leaf, Charles Carille, a mixed ensemble, and a forty-five piece orchestra.

Rex Sheridan is presenting a song recital at the George Washington Hotel in New York City on December 18. Mr. Sheridan is heard over WOR on several programs and also is soloist during broadcasts of *Jeno Bartol's Hungarian Orchestra*.

Douglas Thompson, concert pianist, was soloist during the Western Artists Series program over the NBC. Among his offerings was a composition of Gunmar-Johannsen, the young pianist's teacher.

The Savitt String Quartet has begun a new series of weekly broadcasts of chamber music over WCAU, Philadelphia. The quartet is composed of Jan Savitt, Robert Gomborg, Alexander Grey and John Gray, all members of the Philadelphia Orchestra.

Nino Martini, young Italian tenor, has been signed by the Columbia System for a series of bi-weekly recitals over a coast-to-coast network. Martini, who has sung with La Scala and other European opera companies, has appeared here in concert and with the Philadelphia Opera Company. A symphony orchestra will accompany the singer in all his broadcasts.

The roar of Niagara Falls was heard during a recent broadcast of the Carborundum Band. CBS technicians placed two microphones on the rocks below the Falls, transmitted the roar of the water to a short wave station and then sent it over the network. The band program originates in the city of Niagara Falls and is directed by Edward d'Anna.

Florence Kaiser, soprano, and Siegfried Vollstedt, pianist-accompanist, appeared as guest artists on the Northern Trust hour, WMAQ, November 25. Miss Kaiser sang the *Song of Life*, dedicated to her by Charles Wakefield Cadman, and Mr. Vollstedt played two piano solos and accompanied Miss Kaiser. The Little Symphony Orchestra performed a waltz by Robert Vollstedt, father of Siegfried.

Sol Friedman, basso, was soloist with the Perole String Quartet during their regular

WOR program. Mr. Friedman, familiar to the audiences of that station through his appearances as guest artist with the Little Symphony Orchestra, was heard in music by Haydn, Handel, Carl Bohn and Jacques Wolfe.

In commemoration of the twenty-fifth anniversary of the death of Richard Mansfield, the Actors' Dinner Club presented a radio version of Ibsen's *Peer Gynt* over WOR. Max Jacobs, director of the Hunterdon County Symphony Orchestra, conducted the orchestra in the Grieg music written for the play.

Nathaniel Shilkret's interpretation of Hoaghy Carmichael's *Bolero* was included on a recent Music That Satisfies program.

The Coward Comfort Hour, a new series of Sunday afternoon programs, is being presented by WOR in New York and WNAC in Boston. The Coward Singers, a mixed choral group, Mabel Pearson, contralto, Walter Kidder, baritone and an organist are the artists who appear.

Sam Robbins and his Bermudians opened at the McAlpin Hotel in New York on December 5.

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RADIO PERSONALITIES

TITO CORAL

Like so many other mothers whose children want to become actors, Tito Coral's mother had different plans for her son. When he was still very young she sent him from his native Venezuela to Madrid so that he might study at the monastery headed by her brother and forget his foolish notions about the stage.

However, it did not take Tito long to devise a means of escape from the rigid seclusion of the monastery. Every night he would steal away to the music halls, where the watchmen soon grew to know the boy and let him slip into the theatre. One evening he went backstage and began to sing. The pianist was so pleased with his voice that she arranged to have the manager of the company hear him. He agreed to let the boy travel with his company and sing small roles, and thus Tito Coral was launched on his career as a singer. This led to bookings in Europe, South and Central America, and finally, in the United States. In New York he studied under Pasquale Amato. Engagements in musical productions followed, and Broadway audiences have heard him in many roles. From the stage he turned to radio, and is now featured by WOR on several programs.

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Music Notes From Coast to Coast

AKRON, O.—Attilio Baggiore, tenor, was received by an overflow audience enthusiastic about his singing on November 28 when he provided an auspicious opening for the Akron Civic Music Association course. It was Baggiore's first appearance in Akron and a memorable occasion. His program was well chosen and he was most liberal with encores. Both he and Robert McDonald, his accompanist, made a lot of friends through their fine performance.

On November 20, Burton Garlinghouse presented Dudley Buck in a lecture at First Congregational Church. A large group of representative Akron musicians heard him, and thoroughly enjoyed his remarks.

Arthur Reginald, pianist, whose home is in Akron, but who has been living in the East for the past few years, has been chosen to play at the Brahms Festival, a series of eight concerts to be given in Philadelphia in 1933. This festival will commemorate the 100th anniversary of the birth of Brahms. It is interesting to note that the first ten years of Mr. Reginald's training were received from Rena Wills, prominent Akron piano teacher.

John Franklin Stein appeared in concert in New Wilmington, Pa., December 12. Ruth Stein Musson was assisting artist, and Edna Smith accompanied both singers.

Ellis Varley, organist of St. Paul's Episcopal Church, is presenting an organ recital at the church on Christmas Eve, assisted by seven boys from his choir. K. S. L.

CALGARY, CAN.—The Calgary Symphony Orchestra (Grigori Garbovitsky, conductor) opened its fourth season, presenting the first of three concerts on November 28 at the Grand Theatre. Included on the program were overture to Der Freischütz (Weber), Surprise Symphony (Haydn), Chiddingfold Suite for strings (Dunhill), Danse Macabre (Saint-Saëns) and Les Preludes (Liszt). Glyndwr Jones, baritone, offered an aria from Prince Igor (Borodin) and Eh capitano—Non piu andrai from Marriage of Figaro (Mozart).

The Ladies' String Orchestra (Mr. Garbovitsky, director) contributed its first performance of the season under the distinguished honorary president, Her Excellency the Countess of Bessborough, at the Palliser Hotel. Mr. Garbovitsky's program comprised Masque Suite (Handel), Rondo (Mozart), Valse Rustique (Coleridge-Taylor), and Serenade for strings (Tchaikovsky). Assisting artists were Isabelle Logie, soprano, and the Mount Royal Trio.

Katherine Gardner, soprano, was the soloist at the fortnightly meeting of the Calgary Women's Musical Club (president, Mrs. Norman Dingle). Her program contained songs by Bach, Puccini, Debussy, Dr. Arne, Horn and Rogers. Helen Worden was the accompanist.

Miss Hook of Holland was the offering this season of the Calgary Light Opera Society. Clifford Higgin and Max Bishop were responsible for the musical and stage direction.

The Calgary Junior Symphony Orchestra (conductor, Grigori Garbovitsky) gave an outstanding performance at High River. Mary Makar, violinist, was the soloist for the evening. F. D. F.

CLEVELAND, O.—At the Museum of Art, the Fortnightly Musical Club was forced to present its Bach program twice in succession, for the auditorium was not large enough to accommodate the audience at one sitting. The humorous and unique Coffee Cantata was sung with an accompaniment of string orchestra, flute and piano, by Charles Massinger, tenor; Clegg Monroe, baritone, and Edna Bowerfind, soprano. In addition, this program, conducted by Albert Riemschneider, contained Bach's concerto for three pianos. The soloists were Mrs. F. C. Miller, Frieda Schumacher and Anne Tabor-sky.

The Cleveland Institute of Music String Quartet made its debut in the ballroom of Samuel Mather House. The plan is to play eight Beethoven quartets in a series of four concerts this season, the first concert offering op. 18, No. 3 and op. 59, No. 1. Maurice Hewitt, director of the institute violin department, heads the quartet.

The Cleveland Messiah Chorus of 500 voices, under the direction of William Albert Hughes, is preparing its eleventh annual presentation of Handel's Messiah on December 18.

The second concert in the chamber music series in the small auditorium of Severance Hall was given on November 29. Josef Fuchs, first violin; Rudolph Ringwall, second violin; Carlton Cooley, viola, and Victor de Gomez, cello, presented a program full of artistic values, as exemplified in the Mozart F major and the Brahms B flat major quartets. The ensemble of these musicians is a finely balanced one, and the delight of the none too numerous audience was expressed vociferously. R. H. W.

FORT WORTH, TEX.—The local chapter of the American Guild of Organists presented Charles Courboin in recital on the Southwestern Baptist Theological Seminary organ.

The first concert by the newly organized Pro Arte String Quartet was heard by an audience of encouraging size and enthusiastic demeanor. A Schubert program offering the D minor quartet and the Trout quintet was played, with a group of Lieder presented by John Brigham, tenor, accompanied by Grace Ward Lankford. The members of the quartet are Marius Thor, George Orum, E. Clyde Whitlock and Samuel Ziegler. Katherine McKee Bailey, of the Texas Christian University faculty, and Walter Caughey collaborated in the quintet.

The first concert in the Civic Music Association series brought Mario Chamlee, tenor, whose artistic honesty, appeal of voice, clarity of diction, invariable adherence to pitch, and friendly attitude won his audience. Two exquisitely projected Duparc songs and the O paradiso aria of Meyerbeer were outstanding items. Marian Douglas Martin, of this city, played noteworthy accompaniments on short notice.

The nineteenth convention of the Texas Music Teachers Association took place here simultaneously with that of the Texas State Teachers Association, during the Thanksgiving week-end. An attendance equaling the largest of recent years was present. Kenneth Bradley and Jan Chiapusso, of the Chicago Conservatory, and Charles Norman Granville, Chicago voice teacher, addressed the meeting and served as judges for the Dealey students' contests. Chiapusso was heard in a sonorous and stirring piano recital. Mrs. John Wesley Graham, of Houston, was reelected president. New vice-presidents are Roxey Grove, Baylor University, Waco; E. Clyde Whitlock, Fort Worth Conservatory; and Carl Wiesemann, Dallas Conservatory. Mrs. Roger C. Neely, Fort Worth, was reelected for her fifth term as secretary-treasurer. Directors are Harold Hart Todd, Southern Methodist University, Dallas; Wm. E. Jones, Texas State College for Women, Denton; Robert Hopkins, Baylor University; and Henry E. Meyer, Southwestern University, Georgetown.

The principal single item of discussion was the code of ethics adopted some years ago, led by Sam S. Losh, Fort Worth, author of the document. Next year's meeting-place will be selected later. E. C. W.

HOUSTON, TEX.—The second program of the season of the Houston Symphony Orchestra under the guidance of Frank St. Leger, took place December 12 at the City Auditorium. The reception given Mr. St. Leger and the musicians of the orchestra showed unmistakably the place this organization has in Houston. Evelyn Duerler, lyric soprano of San Antonio, was the guest soloist and sang two Mozart arias which gave her an opportunity to demonstrate the beautiful quality of her voice.

The united church choirs of the city gave Handel's Messiah at First Methodist Church on November 22, with 200 in the chorus, fourteen soloists, two organists and an orchestra of fifty. Ellison Van Hoose conducted the oratorio. This was an exceptionally fine event and a record breaking audience attended.

Harold Morris, American composer and pianist, will deliver a series of three lectures on American composers at Rice Institute, on January 11, 12 and 13. Mr. Morris, a native Texan and a graduate of the University of Texas, is at present on the faculty of the Juilliard School of Music in New York.

The Manhattan String Quartet has been chosen by the Tuesday Musical Club as one of its presentations for this season. Their program will be given January 10, at the Scottish Rite Cathedral. The personnel consists of Rachmael Weinstock and Harris Dansiger, violinists; Julius Schier, viola; Oliver Edel, cellist.

Anna Mae Weiss was leader of the Tuesday Musical Club's program on Melody in Folk Song given at the Museum of Fine Arts.

The Houston Opera Guild will give The Tales of Hoffmann on January 2, under the direction of George H. Crampton.

The Civic Opera Company is planning performances of Aida and Traviata early in the new year. Mrs. John Wesley Graham will bring Joseph Wetzel from New York to sing the leading tenor roles.

Katherine B. Morgan is recovering from injuries sustained in an automobile accident, but it will be some weeks before Miss Morgan is able to resume her piano and organ duties. K. B. M.

INDIANAPOLIS, IND.—John Tarker Howard appeared here recently in a lecture-recital on Our American Music.

The Community Chorus, sponsored by the Irvington Union of Clubs, sang Handel's

Messiah at Irvington Methodist Episcopal Church on December 9.

The Propylaeum Club presented Margaret Ryder Bosley and Vaughn Cornish in recital on November 21.

Dusolina Giannini was assisting artist with the Indianapolis Maennerchor at the Academy of Music on November 21. Miss Giannini sang with her familiar glittering tone, and being both vocally and temperamentally well disposed gave an evening of rare enjoyment to a delighted audience.

The Indianapolis Symphony Orchestra, assisted by a chorus under the direction of Elmer Steffen, presented a Haydn Bicentennial Festival at Caleb Mills Hall on December 6. Conductor Schaefer and the orchestra were in fine fettle. Throughout the entire performance Mr. Schaefer's interpretation gave evidence of a deep maturity of expression.

The Roberts Park Methodist Episcopal Church choir presented The Pirates of Penzance on November 14. H. C. G.

MONTREAL, CAN.—Sylvia Kelsey, soprano, and Margaret Boehmer, pianist, lately returned from Europe, were heard in joint recital at the Teutonia Club, December 5. Miss Kelsey offered three groups in English, French, German and Italian. She was particularly effective in Mozart's Lamer and Voi che sapete. Throughout the evening the soprano displayed musicianship which stamps her as one of Montreal's leading singers. In the dual capacity of soloist and accompanist, Miss Boehmer acquitted herself successfully. Her performance of Beethoven's thirty-two variations and five of Schumann's Phantasieticke served to bring forth a tone of good quality and a technic equal to the intricacies of the music.

The Friends of Chamber Music Ensemble was formed two years ago by Dr. Louis L. Balogh. The sole aim of the organization is to cultivate chamber music for the love of it. This quartet is composed of Iboylka Gyarfas, first violin; Paul Heller, second violin; Louis L. Balogh, viola; Victor Schenker, cellist. At its forthcoming concerts, the ensemble will perform for the first time in this city: Deuxieme Quatuor, op. 17 (Bartok); piano quintet, op. 26 (Dohnanyi); piano quintet, op. 23 (Pfitzner); and string sextet, op. 70 (Tchaikovsky). Paul de Marky will be the guest artist in the two piano quintets. E. C. N. L.

PORTLAND, ME.—The Portland Marston Club held its first meeting of the season in November, with increased membership. The new members are: Ruth Ellen Dodds, pianist, director of the musical department at Westbrook Seminary; Frances Woodbury, violinist; Mrs. Romaine Terry and Florence Knight, vocalists; and Phyllis Cram, reader. Mrs. Gerald Clifford, the president, was in charge, and Mrs. Mortimer Bregon was chairman of the program, which included a paper on Native Music of Indians, Negroes and Pioneers, by Mrs. Clarence Calden. A trio, composed of Sara Silverman, violinist, Katherine Hatch, cellist and Virginia Sweetser, pianist, gave Ecstasy. The vocalists were Mrs. Harry Freeman, Mrs. Stanley Higgins and Florence Knight. Hazel Perkins played several violin solos, and Florence Towle and Mrs. Alfred Morang offered piano numbers. Jane Phinney Harlow's reading was a pleasing diversion. The accompanists were Anna Miller Korda and Virginia Sweetser.

Guest Night was observed at the Marston Club December 5, when an interesting program was presented. The Nativity Scene was acted by the following members: Phyllis Cram, prolocutor, Florence Knight, Mary, Mrs. William White and Mrs. Booker, angels, and a chorus of twelve, with Virginia Sweetser accompanist. Anna Parks Booker sang Panis Angelicus (Cesar Franck), and Noel (Adolphe Adams); a reading was given by Mrs. C. W. Peterson; and piano solos were played by Eleanor Donlan and Virginia Sweetser.

Lucille Potter Lavin, coloratura soprano, Mrs. Walter Hay, pianist, Maryjane Ripley, cellist and Loretta Larochelle, accompanist for Miss Ripley, presented a program of music at the Silver Tea given for the Maine Federation of Music Clubs at the home of Nellie McCann by members of the Louise Anna Carey Club of Gorham.

The MacDowell Club held its second meeting of the season November 29, with Caroline Darker acting as chairman. A miscellaneous program of vocal and instrumental music was given. The Sunshine Trio, including Lillian Talbot, violin, Dorothy Forbes, saxophone and Frances Donnell, pianist, played Handel's Largo, and Gavotte by Gossac. Piano numbers, Intermezzo and Rhapsody (Brahms) were given by Ellen Crafts. Beatrice Plummer offered a group of French songs. Novlette, by Schumann, was played by Mary Goldman. Ruth Sturges sang several Shakespearean songs, with music by Charles Manney and Henry Parker; her accompanist was Susan Coffin. Two songs by local composers, The Sleepy Man (Fred Lincoln Hill) and The Broken Melody, music by Sylvia Rowell and words by Anna Carey, were sung by Mrs. Charles Carroll with sympathetic interpretation and

dramatic art. She was accompanied by Frances Donnell, with violin obbligato by Sylvia Rowell.

The works of Edward MacDowell were featured at the last morning recital of the Rossini Club. Louise Armstrong, vice-president of the club, read an interesting paper on the life of MacDowell, giving a description of the Peterborough Colony. Mrs. Charles Carroll was chairman of the program, which opened with a piano duet, Love Song, from The Indian Suite, presented by Yvonne Montpelier and Mary Goldman. Mrs. Florence Seaford sang Thy Beaming Eyes, A Maid Sings Light and Deserter. To a Water Lily and Polonaise were offered by Florence Coffey, pianist, followed by a song group by Beatrice Brinkler. In the Skies Where Stars Are Glowing, You Love Me Not, and Bands of Roses. Frances Woodbury, violinist, played To a Wild Rose, Claire de Lune, and To a Humming Bird. Helen Ward sang As the Gloaming Shadows Creep, O Lovely Rose, and Idyll. The program closed with the Keltic Sonata, played by Ocy Downs in her usual brilliant style.

S. R.

ROCHESTER, N. Y.—The Rochester Festival Chorus (Richard Halliley, conductor) presented excerpts from Il Trovatore at a concert with the Rochester Civic Orchestra (Guy Fraser Harrison directing), last month.

Artur Bodanzky conducted the Rochester Philharmonic Orchestra in its concert of November 10. In the Beethoven seventh symphony, as in the rest of the program, his splendid musicianship was evident in the improved playing of the orchestra.

Lucrezia Bori came to Rochester, charming her hearers with a varied program, including some lovely French and Spanish songs. Frederic Bristol was the accompanist. Mme. Bori is an artist above all in her recitals, and she won her audience to unusual enthusiasm.

The Rochester Philharmonic Orchestra was under the direction of Guy Fraser Harrison in its concert of November 24. The Dohnányi suite in F was interesting and new to Rochester as was Tansman's somewhat banal Sonatine Transatlantique. Alexander Leventon was soloist in the Tchaikovsky violin concerto in D, giving a well-rounded and technically able version of it.

A performance of ballets under the direction of Miles Ensign and Thelma Biracree with the Rochester Civic Orchestra (Guy Fraser Harrison conducting) was given on November 25 and 26. Cinderella and Scheherazade were the principal numbers of a program replete with variety and color which delighted its onlookers.

Fritz Kreisler gave a program including the Kreutzer sonata, the Mozart G major concerto, and several arrangements on November 18.

Fritz Reiner conducted the Rochester Philharmonic Orchestra on December 1 in a concert including the Bach-Respighi prelude and fugue in D major, and the Brahms first and Beethoven fifth symphonies. His interpretations were dramatic and their fascination and power brought him an ovation.

The Kilbourn Quartet (Gustave Tinlot, first violin; Alexander Leventon, second violin; Samuel Belov, viola; Paul Kefer, cellist) gave a recital at Kilbourn Hall on December 6. The Debussy quartet was the high point of the program, and it was played with colorful and imaginative rise and fall of motive.

R. S.

TORONTO, CAN.—A new Canadian concert bureau is being formed called the Community Concert Service which seeks to bring first class concert performers, Canadian as well as foreign, into all parts of the country at greatly reduced rates. The organization of this service is in charge of Paul T. Breithaupt and Katherine Whetham of Toronto.

The last few weeks have witnessed some unusually interesting musical events. One of these was the playing of The Little Symphony Orchestra at Eaton Auditorium in their first concert of this season under the directorship of Geza de Kresz. This brilliant affair was attended by the Governor-General of Canada, Lord Bessborough and Lady

Bessborough, who came especially from Ottawa.

The second concert of the season of the Hart House String Quartet at Hart House Theatre included works by Villa-Lobos, Mozart and Brahms in a magnificent performance. In their third concert on December 3 the quartet, assisted by Leo Smith cello, and Thomas Brennard, viola, gave masterly interpretation of numbers by Bach, Beethoven, Brahms and the César Franck quartet in D major.

The Toronto Symphony Orchestra (under Ernest MacMillan) played to a capacity audience at Massey Hall, when Ernest Seitz, Toronto pianist, was soloist. Among recent recitals were those of Reginald Stewart, pianist, and Anlon Young at Eaton Auditorium; Edward Maughan, pianist, and Randolph Crowe, baritone at Hart House Theatre; Marion Kirby and John Niles in a concert for young people at Eaton Auditorium; Lucy Nuttall, English contralto, November 28, and Violet Murray, Scottish soprano, November 29 both at Eaton Auditorium. On December 1, the Women's Musical Club presented Poldi Mildner, Austrian girl pianist, in a most remarkable and enthralling program.

Mr. and Mrs. Boris Hambourg entertained at a brilliant tea-musical on November 27 to introduce Arthur Hartmann, who received with them. It was a bit extraordinary that Mr. Hartmann, having a sore foot, had to remain seated and near him, also laid up with lameness, was another violinist, Geza de Kresz, of the Hart House Quartet.

A. J. C.

WHITE PLAINS, N. Y.—The free Sunday evening series offered by the Westchester Recreation Commission in the Little Theatre continued with a program on November 13 by Yuri Bilstin, heard on both the cello and the viola da gamba, and Jane Kerly in reading and character songs. On November 16 an ensemble of Ruth St. Denis dancers gave the program. Eugene Devereaux played on the organ in the main auditorium, sharing an excellent program with Byrd Elyot, violinist, on November 30. November 27 brought Elias Breeskin, violinist and Josef Wohlman, pianist. A group of Mr. Breeskin's own compositions was featured. The Music Ensemble, a string ensemble of sixteen pieces, conducted by Albert Polnarioff, played on December 4.

Chaliapin proved a big attraction in Mrs. Olney's series on November 19. John Corigliano was the assisting artist. Many recalls brought a number of encores.

A benefit concert for the milk fund of the Silver Lake schools was given at the Westchester Country Club, November 30, by Madeline Leoni, soprano; Alice Johns, pianist; S. Craig McDonnell, baritone; the Vanderoeff brothers, tenors; Josef Visca, violinist; and others.

On December 2 Winifred Cecil, soprano and Ralph Leopold, pianist, gave a benefit recital at the White Plains High School for the Children's Village at Dobb's Ferry. Miss Cecil, an unusually gifted young singer, is enthusiastically supported here in her home town as well as in New York. Among her out-of-town guests was Dr. Karl Riedl of the Metropolitan. Mr. Leopold sustained his reputation as an outstanding artist, playing everything with musicianship of high order and technical finesse. Keen interest was shown particularly in his own splendid arrangement of excerpts from Act III of Wagner's Siegfried.

The White Plains Choral and Symphonic Society gave an interesting concert at the high school auditorium on December 3. Caroline Beeson Fry and Louis Green were the conductors. In the prelude and Act I from Lohengrin, Marie Salabert, William Mercer, John Connet and Reginald Wade were the soloists.

A brilliant occasion was the first performance in the Metropolitan Opera series at the County Center on December 9. A capacity audience acclaimed Lily Pons and Giovanni Martinelli in Lakmé.

E. H.

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Club Items

Philadelphia Club Gives Programs

The Philadelphia Music Club, Philadelphia, presented two programs in November at the Bellevue-Stratford Hotel. The first enlisted the services of several guest artists as well as artist club members, and consisted of instrumental and vocal numbers and interpretative dances. The second event, November 22, was given entirely by artist members. One of the principal objects of this club is to afford the young performer an opportunity for appearance. Auditions are held regularly and ratings given. A booking bureau is operating.

Kriens Club in New Season

The Kriens Symphony Club of New York has embarked on its twentieth season. Dr. Charles Gesser, associate conductor, has charge of the rehearsals in the absence of Christiaan Kriens, founder and conductor, who is at present musical director of Station WTIC, Hartford, Conn. The Kriens Symphony Club rehearses every Thursday night, and several times each year public concerts are given, which offer young soloists, both vocal and instrumental, an opportunity for debut. Manuscript compositions are selected for performance at these concerts. Henry Barreuther, of 707 Putnam Avenue, Brooklyn, N. Y., is the manager.

National Opera Club Meets

Baroness von Klenner, founder-president of the National Opera Club, greeted a large audience in the roof garden of the Waldorf-Astoria Hotel, New York, December 8. She introduced Mrs. Elmer James Ottaway, president of the National Federation of Music Clubs (Mme. von Klenner is honorary chairman of opera), who spoke of the coming Minneapolis biennial meeting of the Federation, and invited listeners to attend. Sina Lichtmann, of the Roerich Museum, gave an interesting talk on Opera Consciousness. John Hand, of the New York Light Opera Guild, and Mmes. MacArthur and Donovan, were introduced as honor guests, this group also including M. and Mme. Polifeme, Mmes. Melledge and Seidel, and Messrs. Bambo-schek, English and dell'Orefice. Alberta Masiello, pianist, was applauded for her playing of pieces by Mangiagalli, de Falla, Chopin and Pasquini. Clara Porter's full contralto tones brought her appreciation. Mireille DeMartelly proved a graceful

dancer, and Frank Conroy's bass solos were applauded. Accompanists were Claude Gou-vierre and Enzo dell'Orefice. A reception followed, Baroness vonKlenner being assisted by Mmes. Amelia Moorfield, Nathan Loth, Samuel Schiff and Berenice Alairé, who are chairmen of various sections of the club.

F. W. R.

Verdi Club Holds Ball

The Blue Bird Ball given by the Verdi Club for their flower fund on December 1 at Hotel St. Regis, New York, was a brilliant social event. Many prominent people were present and a musical program was sung by Olga D'Allaz, soprano, wife of a member of the diplomatic corps in Poland. She offered Balkan and Slavic folk songs never before given in New York, and was costumed in authentic gypsy and Tatra mountaineer costumes. Others contributing to the program were Gina Pinnera and Ethel Pyne, sopranos; the latter was accompanied by Frederick Cromweed and sang Summer, written by him, together with other numbers. Miss Pyne was chairman of the ball. Florence Foster Jenkins, president of the club, gave an exhibition dance, The Minuet, with Andre Lapue; both wore Colonial costume.

R.

Levitzi at MacDowell Club

Mischa Levitzki was the attraction which drew an unusually large audience to the MacDowell Club on December 3. His program—in two parts—consisted of Beethoven's sonata in F minor, op. 57, and one by Scarlatti in A; five numbers by Chopin, and other works by Beethoven, Debussy, Ravel, the pianist's own value in A and the popular Schulz-Ever arrangement of Strauss' Blue Danube waltz. Mr. Levitzki's unobtrusive manner at the piano and his evident conviction that technical dexterity is merely a vehicle for interpretation, should be an example to other virtuoso pianists. In his superb performance of Beethoven's sonata one never thought of his technic, but of his impressive musicianship, his beautifully shaded nuances, his poise and his sense of proportion.

B.

New Music Society in New Jersey

Twenty young musicians in Ridgefield Park, N. J., have organized the Mozart Musical Society. This is made up of instrumentalists who wish to form a symphony orchestra and to devote one evening a week to playing works of the old masters. The organization is soliciting members in northern New Jersey. Mary Dempsey, of Ridgefield Park, is the secretary.



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PARLOPHON COLLECTION MUSIK DES ORIENTS IS NOW AVAILABLE IN AMERICA

Gramophone Shop Collects Native African Music—Regarding
Brunswick's Temporary Cessation of Gold Labels

By RICHARD GILBERT

The rapidly growing lexicon of phonographic literature was substantially enriched when the Musical Courier published, in the issue of October 15, 1932, the illuminating article by Dr. Hugo Leichtentritt, German musicologist, entitled *Musical History Embodied in Phonographic Records*. Those of you who read that challenging and farsighted essay will recall the wealth of information and extent of sensible intelligence it contained. The article was unique in many respects; one of the most important of these was the first detailed description of Parlophon's invaluable collection, *Musik des Orients*, to appear in English. Those of you who missed Dr. Leichtentritt's provocative dissertation should make an appointment with the particular back number as soon as possible.

Dr. Leichtentritt's description of the contents of the volume referred to above needs little if any augmentation. It is our intention only to indicate its comparatively simple availability for American phonophiles and to endorse heartily the excellent quality of reproduction it affords. The nine ten-inch and three twelve-inch discs (Parlophon and Odeon) which comprise the set are contained in a handsomely bound album, orange in color. This album has graced the copious shelves of The Gramophone Shop, New York City, for some time now and, according to the enterprising proprietors of that unique establishment, has been accorded singular favor by a widespread clientele.

We are especially fond of the gamelan records from Bala and Java; and the utterly exotic presentation of equally remote music, incidental to an old Chinese classic drama, *Pi-pa-chi*. The Indian and Near-East music is more familiar and somewhat less engaging. The annotations by Prof. Dr. Hornbostel, of the Berlin University, about whom Dr. Leichtentritt tells us, appear together with photographs in the beautifully printed book accompanying the album. They are, of course, in German. For that reason Dr. Leichtentritt's review becomes doubly valuable.

The Gramophone Shop—"that enterprising and enlightened friend of music" (the quotation is from Lawrence Gilman)—has engaged in a little anthology making of its own. It offers a special set containing six Odeon records of Native African Music.

Now Africa is a large country and we have no way of telling specifically which sections of the Dark Continent are represented. Selections of two discs are ascribed to Swahili male and female songs; another is labelled in Arabic, hence we know before listening to it that it represents music of Northern Africa. The titles of the other three seem to be in uniform dialect; they are songs, for solo and ensemble, accompanied by plectrum and percussion instruments and plenty of the latter. It is weird stuff but nonetheless absorbing.

Rhythmic in the extreme and suffering from a paucity of melodic variety, the records of unknown locale—Ege Fun Sodeke; Ege Fun Lumiloye, Apati Ati Somoye; Orin Muritala Alhaji; Orin Karimu Kotun—display authentic aboriginal music. . . . The disc made by the Abe Brown Band (conducted by D. Green; Obo dance by Obiesia Green) delivers music not far removed from the more frenzied Cuban *rhumbas*. This is not surprising when one recalls that the *rhumba*, or rather the son from which the *rhumba* is derived, emanated originally from Africa and was introduced to the Antipodes by the first negro slaves. Cross rhythm, peculiar timbres of primitive percussion and plectrum instruments, characterize the music believed to come from the Equator; while the instrumental and vocal recordings labelled in Arabic utilize strings and bows and reeds together with percussion, and recall World Fairs and muscle dancers.

The vocal discs are accompanied by slips of paper upon which are printed the texts. Here is one example (a great help) of a piece sung by a savage choir:

Omo Olukotun, omo Olukotun O, omo Olukotun
Adukarimu ajiroba, Anobioti, Anobioti ni Mo-
dinna titi to fiku laiyee. Ajiroba, baba Ajiwunni
baba Salamotu omo Olukotun.

The negro's sense of poetry and rhythm is quickly apparent in the repetition and variety of the above. The music furnishes the necessary ictus. Unfortunately, translations are missing. The collection may easily be calculated to have a limited appeal but for those who are interested in the music of primitive peoples these records constitute a rare adjunct to research. We offer the suggestion that, in future, the importers engage the services of an authority on negro music to documentate the collection, thus enriching its appeal for the amateur and casual enthusiast. The department of negro art at the Museum of the University of Pennsylvania (which has one of the finest collections of African sculpture) might be of such assistance.

The possibilities inherent in a study of original negro music are manifold though it can scarcely be touched upon here. One may be fairly certain that the music in the present collection differs little from that played and sung in Africa centuries before the advent of Livingston and Stanley. The negro slave brought it with him to America where, after several generations of evolution, it still influences to a great extent vocal and instrumental celebrations in Lenox Avenue penthouses or Cotton Club basements. Hi-de-ho and scat singing are not far removed from the Omo Olukotuns of the Sudan and Congo. Yet there is a wide gulf between the music of the primitive and civilized black; The Gramophone Shop's collection and the effusions of Cab Calloway and Duke Ellington (the latter's music is unquestionably an authentic art) offer much material to the inquiring musicologist—particularly in the problems of research involved in a highly intricate transition, much data being impossible to obtain in document form.

Brunswick

The cessation of International Hall of Fame releases last month does not portend complete indifference to serious music on the part of the company whose Bing Crosby, Guy Lombardo, Boswell Sisters, Cab Calloway and Duke Ellington records top the field in volume of sales. Rumors to the effect that Brunswick sang its gold label swan song last October are entirely unsubstantiated. This company was and still is greatly interested in the business of re-pressing German Polydor recordings. At present its officials are taking with considerable seriousness the multitudinous grievances of collectors regarding the noisy, uneven record surface which defaced many a sterling edition. Brunswick laboratory men at Scranton are endeavoring to perfect a new and silent surface worthy of the unusually good recording available from Germany. As soon

as that problem is solved we may expect a resumption of Polydor registrations in Brunswick pressings. At the same time, it is planned to issue a new catalogue strictly confined to the 90000 and 85000 series gold label discs. This catalogue, covering over 250 electrically recorded ten- and twelve-inch records and nearly forty albums of classical and modern music (much of which cannot be procured through other companies) was prepared some time ago and is awaiting only this perfection before going to press.

The present surface of Brunswick records, when treated with sympathetic needles, is by no means excruciatingly bad. But it does arouse a more noticeable needle scratch than that of any other manufacturer. Because of it, some collectors have even gone so far as to order the original Polydor pressings through importers. The Brunswick repertoire, however, has some really valuable features as, for example: a splendid series of Beethoven symphony recordings by German orchestras and conductors; the Wilhelm Kempff and Brailowsky Beethoven and Chopin readings—enhanced by superlative piano registration; Richard Strauss' own interpretations of Don Juan, Till Eulenspiegel's Merry Pranks, Dance of the Seven Veils from Salome, and Der Bürger als Edelmann—not to mention this conductor's classic essays; Ravel's own recording of Bolero; Schubert, Strauss, Brahms and Wolf songs by Heinrich Schlusnus (accompanied by Franz Rupp); Schönberg's orchestration of Bach chorales; organ pieces by Alfred Sittard; Max Fiedler's Brahms symphony readings; Albert Wolff and the Lamoureux Orchestra's playing of Russian, Spanish and French music; a remarkably good Dvorak New World Symphony conducted by Erich Kleiber; the Scheidl excerpt from Schwanda (Weinberger); and superb executions of Johann Strauss waltzes by Julius Prüwer, Robert Heger and Alois Melichar with Berlin orchestras. There are also many other novelties of singular appeal.

On the other hand, the Brunswick Show Boat album, released last month, indicates that this company is altogether capable of making its own recordings in an eminently resourceful manner. If you have not yet heard Victor Young's new arrangement of Jerome Kern's music, utilizing the services of Helen Morgan, Paul Robeson, James Melton, the Show Boat chorus and others, you have missed a delicious forty-minutes of native music.

A Brunswick disc which somehow crept into a record album, hid itself and missed review eight weeks ago when it first appeared, turns up now and we offer apologies to Karin Branzell, Manfred Gurlitt, who accompanies her, and the recorders and publishers. Mme. Branzell sings two Grieg songs, *Ich liebe Dich*, and *Ein Traum*, with as fine a sense of vocal beauty as one could wish; her delightful voice is projected perspicuously and Gurlitt's piano accompaniment disengages itself nicely throughout. If you can overlook a slight needle hiss, less noticeable than usual, you will want this disc.

Conservatories and Schools

(Continued from page 27)

Both Mr. Balshaw and his predecessor are now working with Dr. William C. Carl, Frank Wright and Hugh Ross at the Guilman School.

Braun Graduate School Acquires New Headquarters

POTTSVILLE, PA.—Robert Braun, head of the Braun School of Music and associated branches, has purchased as new quarters for the Graduate School in this city, three ninety-four-year-old Georgian houses. These with their grounds occupy half a city block. When the work of restoration is complete the Graduate School is to mark its twenty-third year by celebrating its establishment in the new headquarters. During the last few weeks Mr. Braun has personally contacted every season subscriber to the "Last Wednesday of the Month" concerts of the symphony orchestra which he conducts, and the season of six concerts is now sold out. The first of these programs was given on November 30 and included Haydn's twelfth symphony and portions of Humperdinck's *Königskinder*, also numbers by Handel, Herbert, and Karl Ditters von Dittersdorf, a contemporary of Haydn, whose 200th anniversary was celebrated. A feature of the concert was the presentation of Rose Dwyer, violinist and member of the 1933 graduating class of the Braun School. Handel's *Messiah* is to be given on December 28 with a chorus of 500 and the orchestra, which numbers seventy.

N. Y. School of Music and Arts

Six pianists appeared for the first time in the students' program at the New York School of Music and Arts, New York (Ralph Leech Sterner, president) on December 1. Doris Dunn, Florence Schultz and Roslyn Benjamin, junior pupils, showed talent, playing with good technic and expression. Mar-

guerite Donovan played a Mendelssohn piece with brilliance; Harriet Smith performed Grieg's *Wedding Day* excellently; Soren Nessen has well developed technic coupled with warm expression, as displayed in Chopin's *Fantasia Impromptu*. The remainder of the program was given by pianists, violinists and singers who have appeared previously.

F. W. R.

PRIZES and SCHOLARSHIPS

Betty Hannon Wins Scholarship

Betty Hannon, of New York City, was chosen as the winner of the Mary Lewis Scholarship for vocal training with William Thorne. The award was made December 7 in Mr. Thorne's New York studio when a group of judges including Margaret Matzenauer, Mrs. William May Wright, Claudio Frigerio, Erno Rapee, Morris Gest and Miss Lewis selected Miss Hannon from the ten final contestants. The others competing were Margaret Bedell, Marjorie Carey, Angela D'Alva, Beatrice Hegt, Lanier Ogburn, Anna Quartin, Claire Standish, Claire Vermonde and Rosina Ziporah.

The scholarship was offered for the candidate having the voice most likely to succeed in opera and tone picture fields, and provides six months' course with Mr. Thorne, from whose studio have come Miss Lewis, Rosa Ponselle, Amelita Galli-Curci, Anna Fittu, Yvonne D'Arle and others. Over 400 contestants, both men and women, applied for the scholarship. Among those present at the final judging were many prominent in the music world, including Leonora Corona, Anna Fittu, Giuseppe de Luca, Leon Rother and Tito Schipa.

Another Music Contest

BUDAPEST.—Following the example of Warsaw's Concours Chopin and Vienna's International Contest for Singing and Violin Playing, Budapest will this coming spring fall in line with a Piano Playing Contest. Ernst von Dohnányi will head the jury consisting of twenty-five prominent pianists and pedagogues.

R. P.

Grete Wiesenenthal for America

J. J. Vincent, impresario, now in Europe, cables his office that he has engaged Grete Wiesenenthal, Viennese dancer, for an American tour commencing next February.

Miss Wiesenenthal, it is stated, has occupied a commanding position in the realm of the dance for a number of years. Miss Wiesenenthal will be accompanied on her tour by her partner, Willy Graenzle, *premier danseur* of the Vienna State Opera.

Paolo Marion Engaged by UFA

Paolo Marion, tenor, who sang last year with the Chicago Civic Opera Company, has been engaged to make a film for UFA. The film will be the story of his own life written by the eminent *dichter* Melchior Lengyel, and the music by Emerich Kalman, the film to be made in Berlin next summer.

Mr. Marion has been engaged for twenty concerts in America this season. In Europe he will appear with the opera companies of Vienna, Budapest, Prague, Rome and Milan.

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NEW PUBLICATIONS

INSTRUMENTAL

By LEONARD LIEBLING

Sonata, in G, for violin and piano, by Charles Wakefield Cadman.

Untouched by the easy appeal of becoming "modernistic," Cadman continues musically along the lines that reflect his honest reactions to the compositorial urge. The only change in his style, since his gracious melodic gift and fluent and transparent manner of expression first brought him into general prominence, is a freer and finer sense of form and a more highly developed power to mould his episodes into complete and cumulative organic unity.

I trust that the end of the foregoing paragraph may not engender any misleading impression regarding Cadman's new sonata for violin and piano, as its learning is not the thing I am trying to stress. Pedants will admire the balance and logic of the work and the developments necessary when a composer turns to writing a sonata. What most persons will like chiefly in these Cadman pages is their amiable and unaffectedly tuneful music, artfully harmonized, and contrived most "gratefully" for both the violin and the piano.

There is a strongly American atmosphere in the Cadman sonata, and of course one discovers the accepted Indian leanings of that creator, only this time they become suggestion instead of chief tendency. Here and there, too, the influence of the Grieg sonatas peeps out, and Cadman seems also to have worshipped at the shrine of *Vater* Brahms. There are no better models to study, for any latter-day composer.

Sturdy writing, and alternating graceful lyricism, inform the not too long first section. A slow movement has tender contemplativeness varied by contrasts in tempo and a strongly rhythmed interlude of dramatic incisiveness. The finale strides to an animated, restless close, topped with a full and mounting climax.

Violin-piano partners could not find a modern sonata more musically direct, wholesome, pleasing, and accessible to quick understanding on the part of a mixed audience, than this opus from the pen of the fertile Cadman. (J. Fischer & Bro.)

Reviewed by Horace Johnson
Orchestra

The Fourth of July, by Charles Ives.

Mr. Ives is often called the greatest modern American composer by ultra-modernists and here is his latest score properly issued for conductors to examine. The work was played at the Pan-American Chamber Orchestra concert in New York under Nicolas Slonimsky on November 4, 1932, and at that time was rewarded with laughter and applause by the audience. Seen in published form the score has every indication of solid writing and a keen sense of orchestral color, but in performance an auditor listens with mixed feelings of uneasiness and displeasure. The work gropes for a vitality not attained. For though Mr. Ives had a definite program in mind when he wrote, the score is so episodic in pattern, so full of unrelated thematic material, of distorted fragments of familiar tunes (such as Good Night Ladies and Pop Goes the Weasel) that the composition does not live. Beyond everything else, Mr. Ives has striven for originality in sound painting and although successful in this desire, he has so warped his opus that all sense of originality has become sterile. For those who believe that in all bad modernistic compositions there is some good, here is an experiment upon which research can be made. (New Music Orchestra Series.)

Piano

A Fantastic Holiday, by Isadore Freed.

A series of seven episodes, written in semi-modern vein, intended by the composer to form a link between the music of the classic masters and that of our own epoch. The pieces are within the technical reach of the average child who has had about two years of piano study. (R. Deiss, Paris.)

Quartet

Quartet, by Anton Webern.

Scored for violin, clarinet, tenor saxophone and piano, Anton Webern introduces fresh and invigorating tonal color to the ears of listeners. Written in two movements, the first, *sehr mässig*, is quite brief and set down in constantly shifting rhythmic patterns.

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There is a delicate etherealness about it which is unusually charming. It is at no time ponderous in expression and always eschews rigidity of form. The instruments, not set entirely together but playing almost alternately, express themselves in short phrases of an ecstatic nature. In the second movement, marked *sehr schwingvoll*, there is that same feeling of speed and breathless haste. Here again there is no melodic theme but changing blocks of rhythmic patterns, never episodic however, but welded into a concrete unity. It is to be hoped that Webern's quartet will be played in the near future so that its delicately pungent tonalities promised to the eye, may be savored by the ear. (Universal Edition, Vienna.)

Reviewed by F. W. Riesberg
Organ Music

Passacaglia, by Otto Busch.

Dedicated to one Gerard Bunk, suggestive musing is natural (perhaps composer Busch knows American slang) for surely there was seldom concocted such a ground-bass (pedal) theme, the nine measures covering five differing keys. What is the use of collecting every possible ugly sound, printing it, and calling this music? (See the Standard or Webster's dictionary for a definition of music.) There is definite construction in the eleven pages, this ugly strain being repeated exactly twelve times, with all manner of figured, more or less contrapuntal sounds, emanating from the manuals; double notes, staccati, chords, unison passages, the thing coming to a desirable close on the sustained chord, C-D-G, which leaves one up in the air, on an unresolved dissonance. "Performance reserved" is printed on the title-page; I wish it were forbidden! (Universal Edition, Vienna & Leipzig.)

Reviewed by Irving Scherker
Book

Lettere di Arrigo Boito, by Raffaello de Rensis.

It is first in order to compliment the physical beauty of this volume. Binding, paper, printing and set-up all are handsome.

Mr. de Rensis' compilation of letters by Boito is a labor of love and admiration, and a work that should aid considerably in obtaining for Boito the full recognition that musical history owes him. Pure, uncontaminated, noble soul that he was, Boito lived on a spiritual plane far above most all other mortals. No doubt that is why the world knows him not as it should know him. To help along, this book of epistles is most timely. The whole man and artist, his hopes, aspirations, disappointments and successes are there present in every page. The writer of letters like these was a stranger to dissimulation and anything that was a departure from principles of absolute adamantine rectitude. Some of the letters are in Italian, others in French, and there is an interesting introduction by the editor and arranger. In addition to the nineteen chapters composed of letters, there are twenty-five portraits by Memmo Genua, and the facsimile reproduction of some of Boito's writings. A valuable contribution to musical literature. (Società Editrice di "Novissima," Rome, Italy.)



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STUDIO NOTES

LEON CARSON

Leon Carson presented Betty O'Neill Scott, coloratura soprano, in a recital at his Sherman Square (New York) studios on December 4. About eighty persons heard the young singer, who made an excellent impression. She has a lovely voice which has been well schooled. Miss Scott's program held Italian, German, French and English selections. A highlight was the aria, La Fauvette avec ses Petits from Zemire et Azor (1771) by Gretry. Vera J. Kerrigan played sympathetic accompaniments.

IDA HAGGERTY-SNELL

Maria Cellai, soprano, and Frank Penk, baritone, collaborated in a studio recital, December 2, when their teacher, Ida Haggerty-Snell, of New York, presented them in standard arias and songs, ancient and modern. The studio was filled by an interested audience, who applauded the singers and Mme. Haggerty-Snell's program comments. F. W. R.

ANTHONY PESCI

Anthony Pesci, tenor, celebrated the opening of his new studio in Carnegie Hall, New York, on December 4 with a musicale in which several of his artist-students were heard. Besides the vocal numbers of these pupils, the audience was further entertained by Milton Gershenson, accompanist; Mme. Resnikova, violinist, and Carl Kemmerer, baritone, all of whom were well received. Mr. Pesci discussed plans for the organization of the Manhattan Light Opera Company, now in process of formation. B.

EDWARD SCHOENEMANN

Thirty-three pianists, pupils of Mr. and Mrs. Edward Schoenemann, collaborated in recital at the Apollo Studios, Brooklyn, N. Y., on December 2. The first part brought good performances by Emily Gusley, Elizabeth Bartels and Cecilia Bane. In the latter half, the outstanding players were Alexandra Troger, Marie DeBolt, Edward Kalish, and Thelma Higgins who concluded

the program with a fantasia by Mozart. Lilyan Grove was assisting artist, singing arias and songs. The hall was filled with an audience who gave close attention and vigorous applause. F. W. R.

I See That

(Continued from page 25)

Vera Nette, on the voice faculty of the New York College of Music, presented her pupils Winifred Welton, soprano; Walter Stockfisch, and Walter Cevazka, baritones, in a recent concert in the auditorium of the college.

Beckhard and Macfarlane are now the exclusive managers of Edward Poole Lay, baritone, who took the part of Pietro in Charles Wagner's production of Boccaccio in New York last season. Mr. Lay's first New York appearance this winter is scheduled for February.

Helen Reynolds, soprano, and Lawrence Adler, pianist, gave a joint recital at the Cosmopolitan Club on December 16. Miss Reynolds offered German Lieder and English songs.

Rudolph Reuter, pianist, and Mischa Mischakoff, violinist, played a joint recital in Indianapolis, Ind., on December 11, having as assisting artist Pellegrino Lecce, solo French horn player of the Chicago Symphony Orchestra.

Dr. William C. Carl will direct the Christmas portion of Handel's Messiah at First Presbyterian Church, New York, on Christmas night. The Motet Choir is to sing, with Mildred Rose, soprano; Amy Ellerman, contralto; Dan Gridley, tenor; and Walter Greene, bass. For the morning service Dr. Carl has arranged a program of rare and ancient Christmas carols.

Helen Harbourt, soprano, during the past three years has taken the leading roles in Patience and The Spring Maid, also the parts of Irma and Musette in The Fortune Teller in Asbury Park, N. J. For two seasons she has been soloist with the Asbury Park

Apollo Club, and with the Metropolitan Choral of New York City (Julius Zingg, director). She is soprano soloist at First Methodist Episcopal Church of Asbury Park, N. J.

Georges Enesco, conductor, composer and violinist, is to appear in a private violin recital for the Musicales Club of Boston on January 26.

Dorothy Greene, soprano, will be a soloist at the concerts under the direction of Dr. Walter Henry Hall at Riverside Church, New York. Excerpts from The Messiah and Bach's Christmas Oratorio are to be sung on December 19 and Mendelssohn's St. Paul, May 1.

Frances Pelton-Jones, harpsichordist, assisted by William Hain, tenor, gave a Colonial Musicales at the Hotel Plaza, New York, on December 13, one in a series of Tuesday Salons Intimes. The program contained early American music for the harpsichord and several numbers of George Washington's day, taken from the manuscripts in the Library of Congress.

On October 21, W. B. Marshall and Paul E. Gallmeier, for many years associated with the Packard Piano Company of Fort Wayne, Ind., bought the merchandise assets of that organization. Mr. Marshall holds the offices of president and general manager, while Mr. Gallmeier assumes the duties of secretary and treasurer. The Packard organization plans to start manufacture in the near future.

Otto Fassell, young German tenor, and former member of both the Berlin and Vienna operas, has been engaged to sing on the first program of Radio City Music Hall.

Singers and Orchestras Feature
Maduro Compositions

Tito Guizar, Mexican tenor, sang Charles Maduro's Little Flower of Love, at Roerich Hall, New York, December 3. The Pleiades Club is soon to hear numbers by this composer sung by Barbara Maurel, Rhoda Arnold, Mme. Nicolina, Julia Peters and Rosario

de Orellana. The Manhattan and the Pennsylvania symphony orchestras are slated to play Mr. Maduro's Espana this season. Recent recordings of his music include Hojas Muertas (Fallen Leaves) sung by Jose Mojica; Manuela No. 13 (Cab. No. 13) sung by Pilar Arcos; and Morenita (Little Brunette) and La Flor del Camino (The Flower of the Road) sung by Spaventa. Among Mr. Maduro's new publications are La Belle Jardinera (Lady of the Garden), Melodie Creole, and Nostalgia. The latter is published as a three-part chorus. New editions of Hojas Muertas and Morenita also have been issued.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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EGON PETRI,
pianist, is on a coast-to-coast tour of the United States. (Photo by Demarest.)



JOSÉ ITURBI,
pianist, gave his first New York recital of the season at Carnegie Hall on November 30.



NINA MORGANA
sang prominent roles in the recent Metropolitan Opera productions of *La Bohème* on December 8, *Pagliacci* on the 10th, and *L'Elisir d'Amore* on the 15th.



ANNA FITZU
surrounded by the flowers she received at the opening of her new vocal studios in New York.



GRACE LESLIE
made her annual Boston appearance on November 21 under the auspices of the Music Guild at the Copley-Plaza.



ARMAND TOKATYAN,
tenor of the Metropolitan Opera Company, is said to be considering a sound-film contract.



MARIA MÖLLER,
as Maria Boccanegra, in the first presentation of the Metropolitan Opera Company's season, Verdi's *Simon Boccanegra*. (Photo by Carlo Edwards.)



MARYA FREUND,
Polish soprano, appeared on December 5, 8, and 10 in Warsaw, Poland, as soloist with the Philharmonic Orchestra.



RONALD MURAT,
violinist and composer, has been engaged for the Tuesday Evening Musicales at the Barbison-Plaza, New York, December 20. Mr. Murat will participate in Beethoven's sonata in C minor, Debussy's sonata in G, and the C minor trio of Brahms.



ERICH KLEIBER
has been decorated with the Great Silver Medal, awarded for services to the Austrian republic.



GUSTAAF DE LOOR,
tenor, of the Metropolitan Opera, as Siegfried, his debut role, November 24.



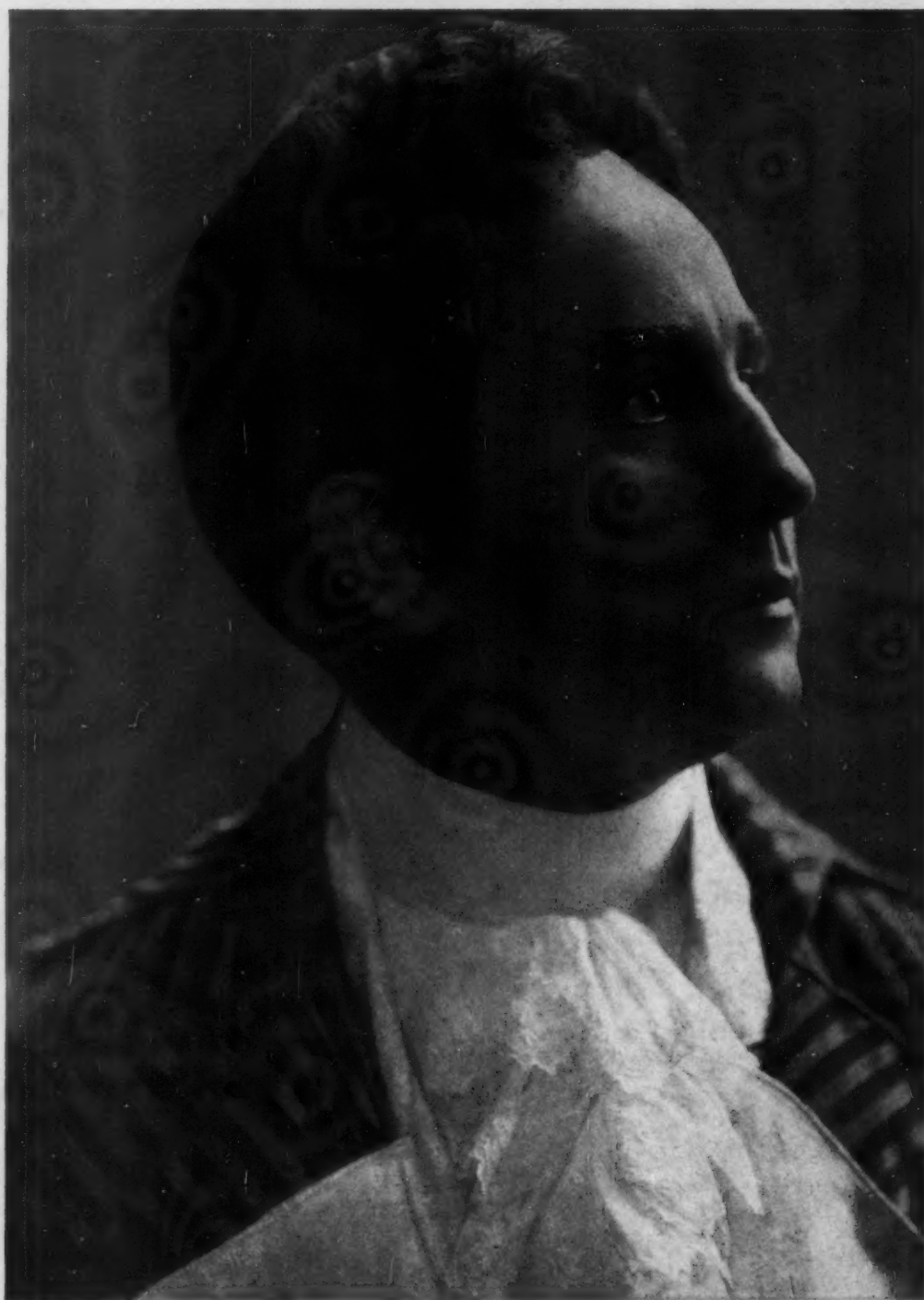
EFREM ZIMBALIST,
violinist, has returned from giving more than thirty concerts in the Far East.



EDWARD JOHNSON
sang at the Waldorf-Astoria, New York, sharing the program with Helen Gleason, at the recent sixtieth annual concert for the benefit of the New York Diet Kitchen Association.

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Weekly Review OF THE *World's Music*



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as Hoffmann in *The Tales of Hoffmann*.

